

# CALISTHENIC EXERCISES *and* MARCHES

— WITH —

*Pleasing Drill Songs and Music.*

PREPARED BY

FRANK L. BRISTOW,

*Musical Director of the Public Schools of Covington, Ky.*



CINCINNATI:

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PLEASING DRILL SONGS AND MUSIC

SUITABLE FOR

Schools, Colleges, Private Entertainments,

AND

PUBLIC EXHIBITIONS.

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## INTRODUCTION.

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For many years the author has successfully taught the simple system of Calisthenics herein contained. In compliance with the numerous requests of former pupils who have become Instructors, and are "*desirous of teaching the Exercises, with the original musical accompaniments that made them so pretty and pleasing in days gone by,*" this book is published and respectfully dedicated to them and those Teachers who strive to lighten the labors of learning by ever cultivating the taste for the New and the Beautiful.

It has been a "labor of love" to live over again the past in writing these pages, and they are presented to the public, believing that they will be appreciated as much for their usefulness as for the pleasure they may bring to one and all.

FRANK L. BRISTOW.

COVINGTON, KY.





*Frank L. Bristow.*



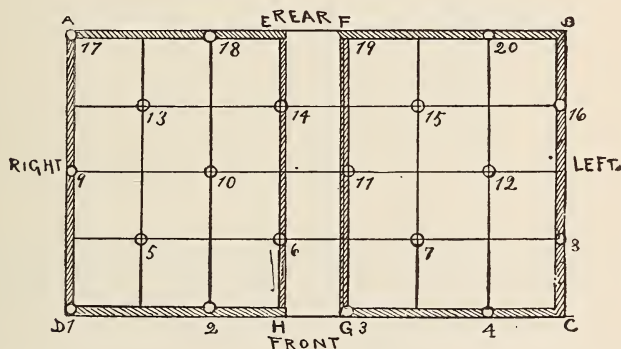


# CALISTHENIC EXERCISES.

BY

FRANK L. BRISTOW.

The “*Standing Places*” for the pupils of a Calisthenic Class going through with their Exercises should be at least *five feet* apart. They can be very easily represented upon the floor of the Hall by drawing chalk lines—lengthwise and crosswise—*thirty inches* apart, according to the following diagram :



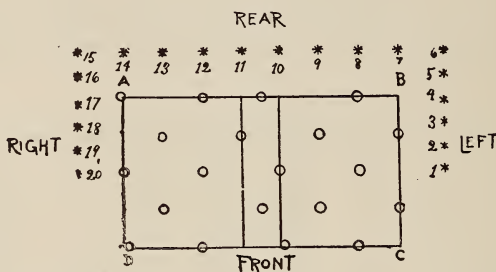
The *numbered circles* designate the places for the pupils to stand while exercising.

This Diagram is drawn for a class of *Twenty*. There should always be an *equal number* of pupils in the class, and the floor should be marked accordingly. For a class of *Ten* use *one-half* of the above diagram, that is, the rectangle A, E, H, D. For a class of *Eight* use the same, omitting the last two standing places in the Rear. For a smaller class than *Eight* omit the other necessary standing places in the Rear! The most available number for a Calisthenic Class is *Thirty-two*; because that number of pupils can execute more beautiful and intricate *marches*, by being divided into *two columns* of 16 each, and *four columns* of 8 each, &c.

First arrange the pupils according to size, the *smallest pupil* to be Number 1, the next No. 2, &c. Have them stand erect, with their

"shoulders well back," arms down, with the palms of the hand next to the body, in a graceful, easy manner; the heels of the feet close together, with the "toes turned out" at about an angle of  $75^\circ$ , and body firmly balanced on the soles of the feet.

Before taking their respective standing places as marked on the diagram, at the word of command—"FORM CLASS!"—the pupils assemble in the *Rear* of the room, behind the standing places, and face to the front; the smallest pupil on the extreme Left, and the tallest on the extreme Right. They should stand far enough apart so as not to touch elbows! Should there be a larger number of pupils than can conveniently occupy the space in the rear of the diagram without crowding, have an *equal number* of pupils stand upon the Right and Left, *facing each other*! The class will then form three sides of a rectangle—thus:



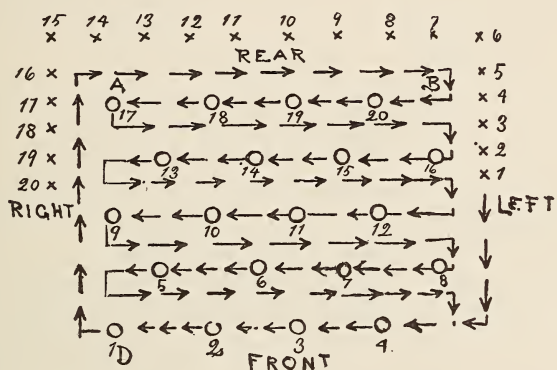
the stars indicating the position and number of each pupil.

When the class is thus formed, the Instructor gives the command "ATTENTION!" and each pupil takes the correct position as directed above!

At the command "NUMBER!" the class numbers from the Left to the Right—"1, 2, 3, 4, 5, 6," &c. At the command "NUMBER IN Twos!" they count off, "1, 2—1, 2—1, 2," &c., beginning with the smallest pupil and ending with the largest or last pupil in the class. Numbers 1 and 2 are "partners" when marching in Double Columns. It will also be necessary to "NUMBER IN FOURS" as well as in "Twos," that each pupil may be perfectly certain of his or her place in the Marching Exercises, as well as to enable each one to know his or her "*Standing Place!*" After numbering, the command is given, "FACES—LEFT!" at which each pupil, simultaneously with the others, turns upon the *heel of the left foot* in the direction of his or her left side, raising the *right foot* very slightly from the floor in order to execute the movement correctly, and bringing it down to the proper position, with "heels together and toes out," when the movement is finished. At the same

moment this command is executed, each pupil brings the *hands to the waist, with the thumbs in front of the body, and the fingers at the back, firmly pressing against the two sides of the spinal column!* This method of placing the hands, for support while marching, is far more natural and better than *the old method* of placing the fingers of the hand *in front* of the body, and the thumbs at the *back*.

The Instructor then counts—"ONE, TWO; ONE—MARCH!"—in regular "*Marching Time*," with a slight emphasis upon the *first* count; and after the command "MARCH!" each pupil steps off with the *Left foot* and begins the "MARCH TO THE STANDING PLACES" as follows—the arrow heads indicating the line of march:



It will be seen that the class, led by the smallest pupil, first marches down to the Front, over standing places 4, 3, 2, 1; then back to the Rear; then to the Left, behind the *last four* standing places; then, turning to the Right, march *over* the standing places 20, 19, 18, 17; turning again to the Left, marches *between* the standing places; then *to the Right*, over the standing places 16, 15, 14, 13; then *to the Left*, between; then *to the Right*, over 12, 11, 10, 9; then *between*; then over 8, 7, 6, 5; then *between*; then over 4, 3, 2, 1—each pupil stopping still the moment he or she reaches the standing place corresponding to his or her number in the line of march; so that pupil No. 20 will be the *first* to stop at Standing Place No. 20, and pupil No. 1 will be the *last* to reach Standing Place No. 1.

At the commencement of the march it will be seen that the entire class have to march *over* standing places 4, 3, 2, 1, without any one of them stopping. As each pupil arrives at the proper standing place, he or she stops perfectly still, facing to the *Right*, with hands at the waist, heels together and toes out, until the last pupil, No. 1, arrives at stand-

ing place No. 1. Then, at the command "Front!" all turn simultaneously to the Front (Left), facing the Instructor, whose position is always about *five* feet in the *Front Center* of the diagram. As the class executes this last command "FRONT!" they bring their hands to their sides, palms next to their bodies, as they stood when Forming the Class.

The class being now in position to receive instruction, the Teacher may proceed with the following Preliminary Exercises, giving the commands, and then executing them at the same time with the pupils, that they may be properly done:

- (1) "FOLD—YOUR ARMS!"
- (2) "CLASP—YOUR HANDS!" (Fingers interlaced, hands in front.)
- (3) "HANDS—ON YOUR HEADS!" (Fingers still interlaced.)
- (4) "COUNT—EIGHT!" (1, 2, 3, 4, 5, 6, 7, 8.)
- (5) "COUNT—BACK!" (8, 7, 6, 5, 4, 3, 2, 1.)
- (6) "SING—THE SCALE!" (Do, re, mi, fa, sol, la, si, do.)
- (7) "DESCEND!" (Do, si, la, sol, fa, mi, re, do.)
- (8) "SING—AH!" (Ah, ah, ah, ah, ah, ah, ah, ah!)
- (9) "DESCEND!" (ah, ah, ah, ah, ah, ah, ah, Ah!)
- (10) "SING—OH!" (Oh, o, o, o, o, o, o, oh!)
- (11) "DESCEND!" (oh, o, o, o, o, o, o, Oh!)
- (12) "SING—HA!" (Ha, ha, ha, ha, ha, ha, ha, ha!)
- (13) "SING—HO!" (Ho, ho, ho, ho, ho, ho, ho, ho!)
- (14) "COUNT—EIGHT AGAIN!" (1, 2, 3, 4, 5, 6, 7, 8.) &c., &c.

These exercises, and others similar to them, should be thoroughly practiced in concert until they can be executed with ease and precision by each and every member of the class. Especially should they be thoroughly drilled in "*Counting Eight together in exact time*," as all Calisthenic exercises depend upon their ability to do this aright. The necessary music for these exercises being divided into phrases of *four accented* and *four unaccented beats*, eight beats to each phrase, each pupil will more readily "follow the music" after learning this all-important "*Counting Eight*"—always remembering to *emphasize* the *odd* counts, 1, 3, 5, 7, and *not to emphasize* the *even* counts, 2, 4, 6, 8.

The following is the order of FREE-HAND CALISTHENIC EXERCISES taught in this Book:

- 1st. FINGER EXERCISES—4 Positions.
- 2nd. HAND AND WRIST EXERCISES—4 Positions.
- 3rd. FORE-ARM EXERCISES—4 Positions.
- 4th. FULL-ARM EXERCISES—4 Positions.
- 5th. HEAD AND SHOULDERS EXERCISES—2 Positions each.
- 6th. FEET AND LEGS EXERCISES—2 Positions each.



Only ONE SERIES OF MOVEMENTS is employed at first in our system of Free-hand Exercises, as follows:

1. *Eight* Movements with a *Right* Member.
2. *Eight* Movements with a *Left* Member.
3. *Four* with a *Right* Member, then *Four* with a *Left*.
4. *Eight* Movements with both *Right* and *Left* Members.

For each Exercise, therefore, the pupil will have to "*count Eight*" *four times* for the movements from each position. There being *Four positions*, each exercise consists of *one hundred and twenty-eight* movements; after executing which the members of the class should be allowed a "*Rest at Ease*" for at least three minutes before attempting other Exercises.

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## I. FINGER EXERCISES.

The class having marched to their standing places, the order "*FACES FRONT!*" having been obeyed, the Instructor commands: "*ATTENTION! FINGER EXERCISES! FIRST—POSITION!*" At the last word, "*POSITION,*" the fingers of both hands are closed tightly together, arms down by the sides of the body, the ball of the thumbs pressing against the middle joint of the second fingers, similar to "*making a fist*" for striking. The Instructor then commands, "*ALL—COUNT!*" the two words being spoken in the *exact time* that he wishes the movements to be executed, the pupils immediately counting *Eight* aloud as regularly as the "*ticking of a clock.*" At the *odd counts* the fingers of the right hand are opened quickly and separated from each other as far as possible, and at the *even counts*, 2, 4, 6, 8, they are closed again firmly as before.

*Eight* movements are then similarly made by the fingers of the Left hand, opening them at the *odd counts*, and closing them at the *even counts*. Then *Four* movements are made in the same way by the fingers of the *Right* hand, and *Four* by the fingers of the Left hand. Then *Eight* movements with the fingers of *both hands simultaneously*. At the *last count* (8) of the simultaneous movement with the fingers of both hands, the pupils take the SECOND POSITION, extending both arms in front of the body straight and parallel with each other, fingers closed, knuckles uppermost, with the body erect and "*shoulders well back.*" From the SECOND POSITION, *Eight* movements (opening and closing the fingers) are made with the fingers of the RIGHT HAND, then *Eight*

movements with those of the *Left Hand*. Then *Four* with the *Right*, and *Four* with the *Left*, then *Eight* with *both* simultaneously; and at the *last* count (8) the **THIRD POSITION** is taken by extending the arms straight out from the body at the sides, on a straight line with the shoulders, the fingers being closed the same as in the First and Second positions, knuckles uppermost. From the **THIRD POSITION**, *Eight* movements (opening and closing the fingers) are made with the fingers of the *Right hand*, *Eight* with those of the *Left hand*; *Four* with the *Right*, *Four* with the *Left*, then *Eight* simultaneous movements with *both*; at the last count (8) the **FOURTH POSITION** being taken. In the **FOURTH POSITION** the arms are extended above the head in straight and parallel lines with each other, the fingers being closed, knuckles pointing to the rear of the body. *Eight* movements (opening and closing the fingers) are made with the fingers of the *Right hand*, *Eight* with those of the *Left hand*; *Four* with the *Right*, *Four* with the *Left*, then *Eight* with *Right* and *Left* simultaneously. At the *last* count (8) bring the arms to the sides of the body in the same position they were in before commencing the Exercise.

This closes the **FINGER EXERCISES**, in which the fingers, from **FOUR DIFFERENT POSITIONS** of the Arms, make the following movements:

1. Eight movements with the Right hand.
2. Eight movements with the Left hand.
3. Four with the Right, Four with the Left.
4. Eight with the Right and Left simultaneously.

### MUSIC FOR THE FINGER EXERCISES.

While marching to the standing positions play **MARCH NO. 1**. The *first measure* of this piece should give the *exact time* for marching, preparatory to the pupils stepping off with the Left foot at the commencement of the second measure. Instead of the Instructor giving the commands, they may be given upon the piano, as follows:



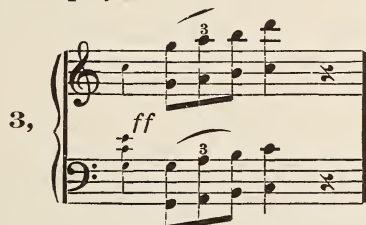
"FACES—LEFT!"



"1, 2; 1—MARCH!"

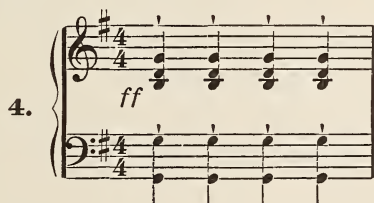
Play and repeat the first two strains of No. 1 until almost the entire class are in their standing places; then play the last part marked "TRIO," and, at its last measure, "*Faces—Front*" (*Left*).

By careful practice the marching can be so "timed" that the last pupil to reach his or her standing place (No. 1) will do so at the first count of the last measure of the Trio, so that all will "*Faces Front*" (*Left*) as the music plays:



"FACES—FRONT!"

After "*Faces—Front (Left)*" the Instructor counts "1, 2, 3, 4!" to give the exact time for the "Finger Exercises," or the following chords may be played upon the piano:



Immediately after which the first movement of the Finger Exercises begins with the first note of Music No. 2.

The "Finger Exercises," from the four different positions, are performed in exact time with the music from the beginning to the close of the same. The class may sing the words to the last strain of the music while they are exercising from the *Fourth Position* (arms extended overhead); or, if preferred, the music alone may be played upon the piano. When there are a sufficient number of pupils to form



two classes, the class that is not exercising may sing the song "Twinkle, Twinkle, Little Star!" while the class upon the floor is exercising from Position No. 4.

At the close of this Exercise the command is given or played—



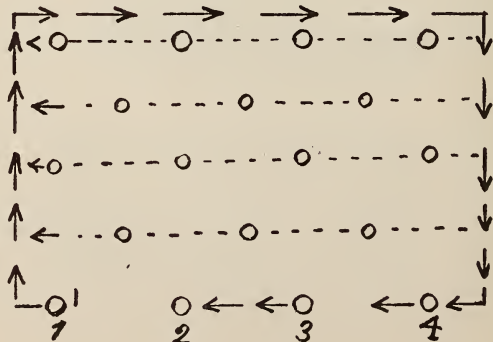
"FACES—RIGHT!"

The hands are promptly brought to the waist at this command, and then immediately after the one measure introduction ("1, 2, 3—March!") of the music, *No. 1*, the class step off with the left foot and execute the following march.

### MARCH.

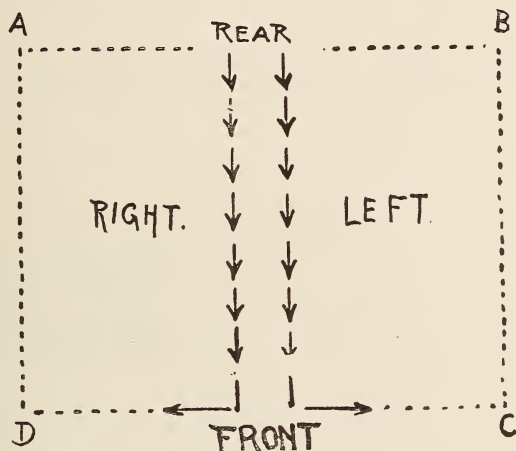
The first row of pupils (Nos. 1, 2, 3 and 4) *begin* the march, while the remainder of the class "mark time" to the music. Pupil No. 1—being the leader, and followed by Nos. 2, 3 and 4—after taking *two* short steps in a forward direction, turns squarely to the *right*, marches in a direct line to the rear of the hall; turns again to the *right*, marches in a direct line across the hall; turns to the *right* (front), marches in a direct line to the front; turns to the *right*, and then marches across standing places 4, 3, 2, 1, as represented by the following diagram (No. 1):

DIAGRAM NO. 1.



As soon as pupil No. 4 reaches the second line of the standing places, pupil No. 5, followed by Nos. 6, 7 and 8, begin to march, "falling in" behind No. 4; and as soon as No. 8 reaches the third line of standing places, No. 9, followed by 10, 11 and 12, fall in; and so on until all are marching in single column, No. 1 leading the march.

It will be readily seen from the diagram No. 1 that the first figure formed by the class in marching is that of a *square* or *parallelogram*. This figure must be formed perfectly by "turning the corners" squarely, and not bending out of a straight line. Continue the march until the figure has been formed TWICE.; then march to the *rear center* of the hall, and come down the *center* in two parallel lines of march, all the No. 1's on the *right*, and the No. 2's on the *left*—thus:

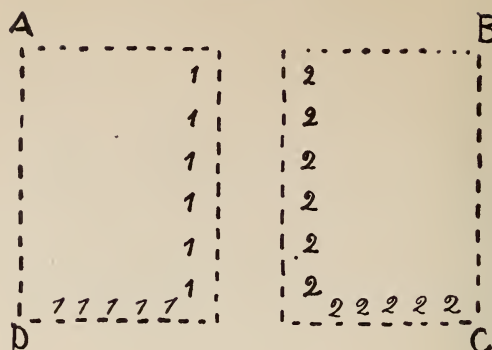


(It must be remembered that Nos. 1 and 2 are *partners* when marching in double column; and also that all the *odd numbers* of the single line of march come down the center on the *right*, and all the *even numbers* on the *left* of the two parallel lines.)

The moment each pupil reaches the rear center and turns to come down in twos the hands are promptly brought from the waists to the sides of the body. They are again brought to the waists with precision at the moment each one reaches the front center and turns to the right or left.

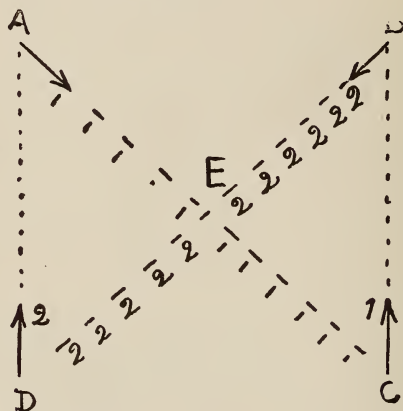
When the double column comes down the center to the front the partners separate, the *Nos. 1* turning to the *right*, and *Nos. 2* to the *left*, each column then marching in the form of a separate square or parallelogram—thus:

DIAGRAM NO. 2.



The march is continued until these figures are formed *TWICE*; after which a "CROSS" is formed *TWICE*—the first time thus:

DIAGRAM NO. 3.



(At the point marked E, the center of the square, No. 1 invariably steps in front of No. 2; and this must be done without stepping out of line of the diagonals. Very *short steps* must be taken while forming these diagonals; but upon arriving at the center, E, take *one long step*, bringing the arms down to the sides for the moment that long step is taken; then immediately bring the hands to the waists again, taking very short steps until the Leaders arrive at C and D, when the usual step is resumed.)

The "CROSS" is formed the second time thus:

DIAGRAM NO. 4.

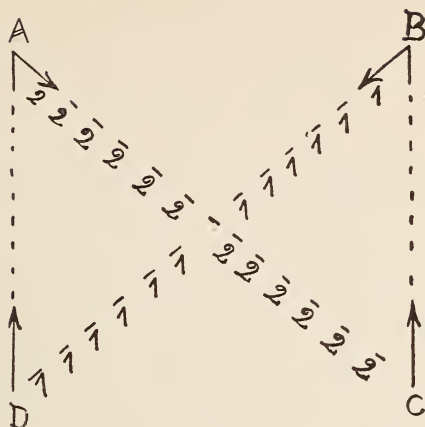
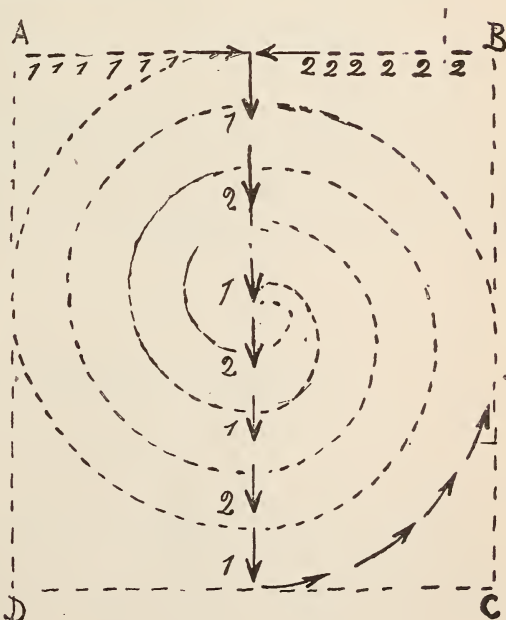


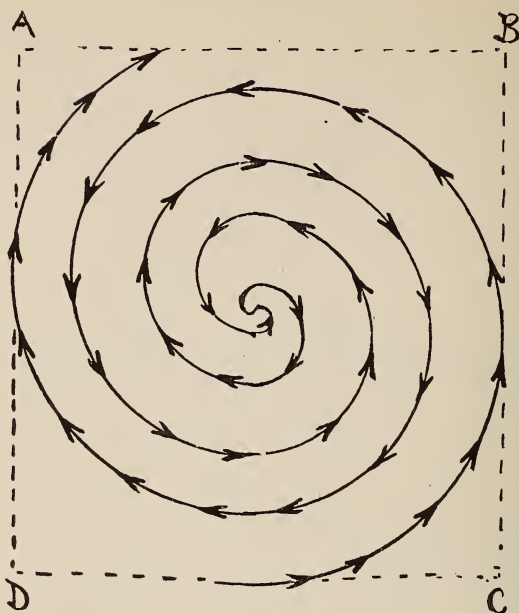
DIAGRAM NO. 5.

In forming the *first cross* (Diagram No. 3) the Leader of the Nos. 1 begins the march across the diagonal line A C the moment he or she arrives at the point A. At the same moment the Leader of the Nos. 2 begins the march across the diagonal line B D from the point B. In forming the *second cross* the 2's form the diagonal A C, beginning from the point A, and at the same time the 1's form the diagonal B D from the point B. After forming the cross thus *TWICE* the two lines march to the rear center, coming down the center in a *single column*, as in the annexed diagram.



After which the march ends with the "SPIRAL"—formed thus:

DIAGRAM NO. 6.



After the class has *thoroughly learned* the Finger Exercises and its accompanying March, it will be an easy matter to teach them the other Exercises and Marches. We have therefore given minute instructions concerning this First Exercise, not only for the benefit of pupils, but also for the benefit of those desiring to become Calisthenic Teachers.

## II. HAND AND WRIST EXERCISES.

### FOUR POSITIONS.

*1st Position.*—Arms at the sides of the body, palms of the hands barely touching the dress, fingers and thumbs closed, with tips pointing, in a straight line with the arms, down towards the floor.

*2nd Position.*—Arms extended straight out in front of the body in parallel lines with each other, palms of the hands down, fingers and thumbs closed as in 1st Position.

*3rd Position.*—Arms extended right and left in a straight line from the shoulders, parallel with the floor; palms down, fingers and thumbs as in 1st Position.

*4th Position.*—Arms extended above the head, parallel with each other and in a straight line, with the body erect; palms to the front, fingers and thumbs as in 1st Position, with the tips pointing to the ceiling of the hall.

## MOVEMENTS.

Without moving the arms in the least, raise the whole hand as high as possible *from the wrist joint* at the *odd counts* (1, 3, 5, 7). At the *even counts* bring the whole hand back with precision to the commencing position of the movement. When properly executed, the back of the hand will form a right angle (or nearly so) with the arm at the wrist joint.

### ORDER OF MOVEMENTS FROM EACH OF THE FOUR POSITIONS.

- 1st. *Eight* movements with the Right hand alone.
- 2nd. *Eight* movements with the Left hand alone.
- 3rd. *Four* movements with the Right, and *Four* with the Left.
- 4th. *Eight* movements with both Right and Left hands simultaneously.

The music for this Exercise is the same as that for the Finger Exercises—*No. 2*. At the last strain of the music, marked “TRIO,” the accompanist may play the notes of the song as written, without the class singing. But if a song is preferred, use the following words instead of “Twinkle, Twinkle,” &c.

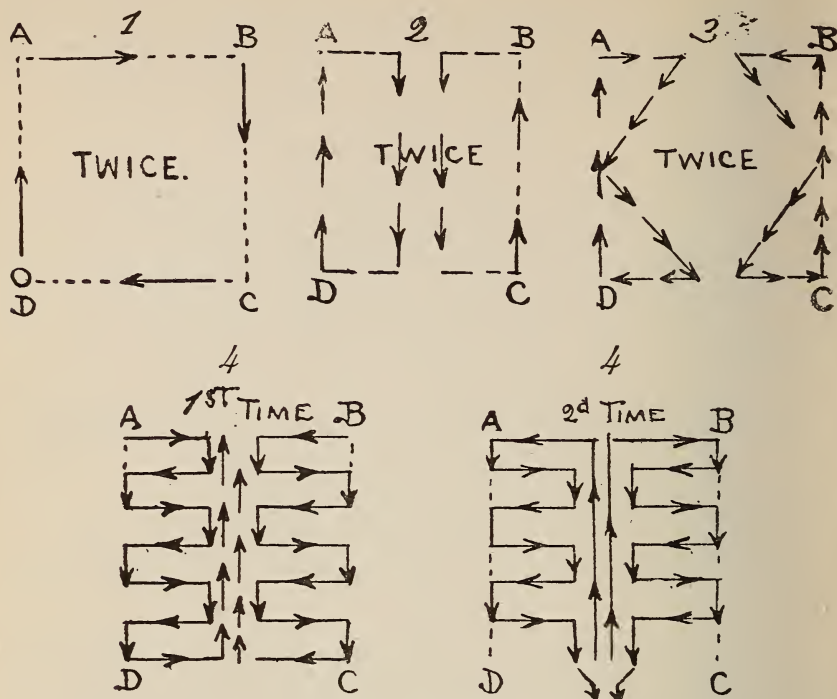
### SONG: “TWENTY FROGGIES.”

“Twenty Froggies went to school  
Down beside a rushy pool;  
Twenty little coats of green,  
Twenty vests all white and clean.  
‘We must be in time,’ said they.  
‘First we study, then we play:  
That is how we keep the rule  
When we Froggies go to school.’”

After which, “*Faces Right*,” march, and form the following figures, always remembering that *the figure of each diagram is formed twice*. (Great care should be taken to select as Leaders (Nos. 1 and 2) not only the



smallest children, but also if possible, the *smartest*, as in most of the marches the remainder of the class have nothing to do but "follow their Leader.")



After forming figure 4 second time, the two leaders will meet together in the front center, when the class will march off the floor in double column, thus closing the march and 2nd Exercise.

### III. FORE-ARM EXERCISES.

- 1st Position.*—Palms of hands open, fingers and thumbs close together, tips of the fingers of each hand underneath the arm pits, and the elbows raised *nearly* on a line with shoulders.
- 2nd Position.*—Palms open (fingers and thumbs still closed) and placed upon the center of the chest, with the tips of the middle fingers touching; elbows on a line with the shoulders.
- 3rd Position.*—Palms open (as in 1st and 2nd Positions) and placed upon the shoulders, with the tips of the fingers touching the root of the neck on either side.



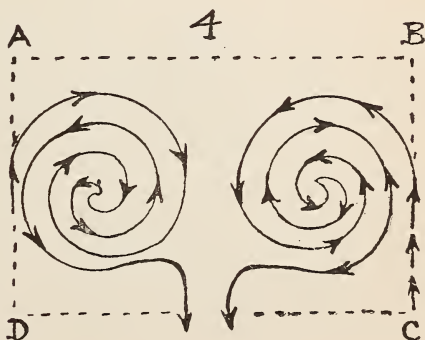
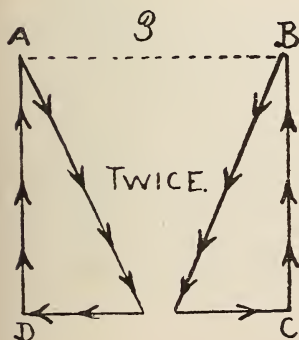
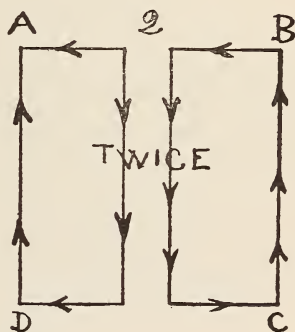
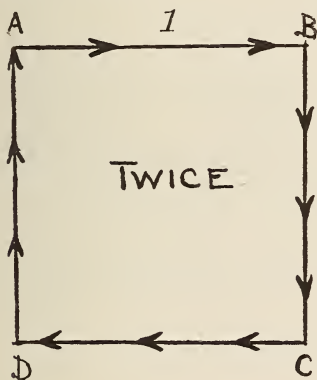
4th Position.—Palms open (as before) and placed upon the top of the head, the tips of the middle fingers touching each other; the body in every position erect, the heels touching, and the toes equally turned out.

### MOVEMENTS.

These are invariably made from each of the four positions by keeping the upper part of the arm perfectly at rest in its position, and then with some force and precision moving the fore-arm in a line with it, so that the *whole arm* will be straight and extended. This is the 1st movement, and is made at the *odd counts* 1, 3, 5, 7. At the *even counts* 2, 4, 6, 8, the fore-arm is brought back promptly into position again. From each of the four positions these movements are made as follows:

- 1st. *Eight* with the Right arm.
- 2nd. *Eight* with the Left arm.
- 3rd. *Four* with the Right, and *Four* with the Left.
- 4th. *Eight* with the Right and Left simultaneously.

After the Fore-Arm Exercise perform the march according to the following diagrams:



Marching off the floor after forming the "Double Spiral"—represented by No. 4.

#### MUSIC FOR FORE-ARM EXERCISES.

Play No. 2, and when the 4th Position is taken sing the following words to the song marked "TRIO":

"Dream not in the light of day;  
Not a task or duty shirk,  
But with speed perform your work,  
Then enjoy the time for play."

"Move whate'er impedes your way;  
Not a thing forget nor slight;  
What you do, pray do it right,  
So be happy all the day."

While executing the march play Music No. 1.

---

#### IV. FULL-ARM EXERCISES.

*1st Position.*—Arms down by the sides of the body, palms of the hands open and touching the dress.

*2nd Position.*—Arms extended directly in front of the body, palms of hands open and *touching* each other.

*3rd Position.*—Same as 2d Position, as two different movements are made from that position.

*4th Position.*—Arms extended at full length over the head, palms of the hands touching each other.

#### MOVEMENTS.

FROM 1ST POSITION.—The full arm is kept straight, without bending the elbow in the least, and then raised on a straight line with the shoulders at the *odd counts* 1, 3, 5, 7, and at the *even counts* 2, 4, 6, 8, brought back into commencing position.

FROM 2ND POSITION.—The full arm is *brought down* from front of body to the sides. As this movement is being performed the arm is *gradually turned* so that when the hand reaches the sides of the dress the palm will be presented to the front, the little finger touching the sides. This movement is made promptly at the *odd counts* 1, 3, 5, 7. At the *even counts* 2, 4, 6, 8, the arm is *brought up* into position again, striking one palm of the hand against the other.

FROM 3RD POSITION (which is the same as the 2nd).—The full arm is extended on a direct line with the shoulders, and parallel with the floor, at the *odd counts* 1, 3, 5, 7. At the *even counts* 2, 4, 6, 8, the full arm is returned again to front position, the palms of the hands meeting and being struck together with considerable force.

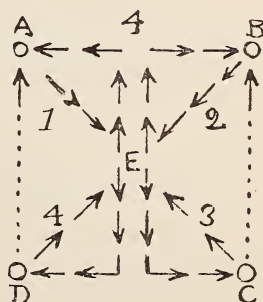
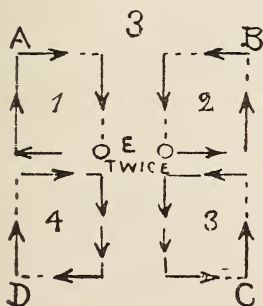
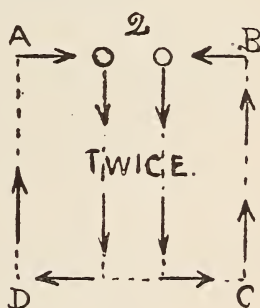
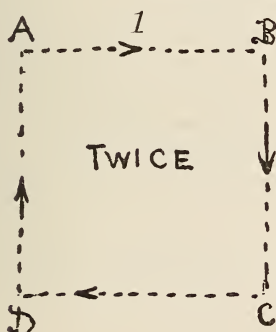
FROM 4TH POSITION.—The full arm is *brought down* from over the head to a position *behind the body* as far as possible at the *odd counts*. At the *even counts* it is brought again to position over the head, palms meeting and being struck together. In the *last* movement from this position the palms of *both* hands are struck together *behind the back* at odd counts, and *over the head* at even counts.

These movements are made from each of the four positions in the following order :

- 1st. *Eight* with the Right arm.
- 2nd. *Eight* with the Left arm.
- 3rd. *Four* with the Right, and *Four* with the Left.
- 4th. *Eight* with both simultaneously.

# MARCH—

## AFTER FULL-ARM EXERCISES.



To form Diagram 3 there must be represented by the marching columns *Four Squares*. To do this—after the two separate columns (Nos. 1 and 2) have formed Diagram No. 2 *twice*, and as they come down the center in twos the *third* time—upon reaching the center of the floor, E, the regular *leaders* of the two lines *continue their march down the center to the front*, while the pupil *immediately behind* each of the leaders turns to the *right* or *left* upon arriving at the center, E. The *next pupil* of each line comes down the center to the front, following their respective leaders. The *next* pupil of each line turns to the right or left, following the first one that turned in that direction. The *next* one comes down the center, the *next* one turns to the right or left, and so on until there are four marching columns.

The *first pupil* of either line who turns to the *right* or *left* at the center, E, becomes the *leader* of all those that turn in those directions. The one who turns to the *right* leads the column in forming the small square marked 1, the one turning to the *left* leads the column in forming the small square marked 2, while the small squares 3 and 4 are formed respectively by the *two regular leaders* of the double line of march. After forming the four small squares, the four marching columns form the *four triangles* 1, 2, 3, 4, as marked in Diagram 4; after which the regular leaders come down from the center, E, upon *again* arriving at that point, and march off the floor in double column, followed by the class, each member at E falling into his or her regular marching position.

### MUSIC FOR FULL-ARM EXERCISES.

Play No. 2 for the Exercises, and sing the following verses for the Song (*Trio*):

“Pretty Peter Pimpernel picked a pickled pepper-pod;  
Put a pup upon a pole. Papa, please prepare a prod.”

“Peter Piper, pumpkin eater,  
Had a wife, and could’nt keep ’er;  
Put her in a pumpkin shell:  
There he kept her very well.”

For the March, play No. 1.

## V. HEAD AND SHOULDERS EXERCISES.

*1st Position*.—Body erect, shoulders well back, face to the front, and arms hanging down loosely by the sides of the body.

*2d Position*.—Exactly the same as 1st Position.

# MOVEMENTS.

Keep the other parts of the body at rest in position while the *head* is moved squarely to the Right, Front and Left as follows, for the *First Movements* :

## FIRST.

1	2	3	4	5	6	7	8
<i>Right—Front ;</i>		<i>Right—Front ;</i>		<i>Right—Front ;</i>		<i>Right—Front.</i>	

## SECOND.

1	2	3	4	5	6	7	8
<i>Left—Front ;</i>		<i>Left—Front ;</i>		<i>Left—Front ;</i>		<i>Left—Front.</i>	

## THIRD.

1	2	3	4	5	6	7	8
<i>Right—Front ;</i>		<i>Right—Front ;</i>		<i>Left—Front ;</i>		<i>Left—Front.</i>	

## FOURTH.

1	2	3	4	5	6	7	8
<i>Right—Left ;</i>		<i>Right—Left ;</i>		<i>Right—Left ;</i>		<i>Right—Front.</i>	

For the *Second Movements* from this same position the head is moved only (while the body is at rest in position) : first *downward* until the chin rests upon the breast, then *backwards* as far as possible until the line of vision is perpendicular with the ceiling of the room.

## FIRST.

1	2	3	4	5	6	7	8
<i>Down—Front ;</i>		<i>Down—Front ;</i>		<i>Down—Front ;</i>		<i>Down—Front.</i>	

## SECOND.

1	2	3	4	5	6	7	8
<i>Back—Front ;</i>		<i>Back—Front ;</i>		<i>Back—Front ;</i>		<i>Back—Front.</i>	

## THIRD.

1	2	3	4	5	6	7	8
<i>Down—Front ;</i>		<i>Down—Front ;</i>		<i>Back—Front ;</i>		<i>Back—Front.</i>	

## FOURTH.

1	2	3	4	5	6	7	8
<i>Down—Back ;</i>		<i>Down—Back ;</i>		<i>Down—Back ;</i>		<i>Down—Front.</i>	

## SHOULDER EXERCISES.

*1st Position.*—Body erect, face to the front, with arms hanging loosely to the sides.

*2nd Position.*—Exactly the same as the 1st Position.

## MOVEMENTS.

FROM 1ST POSITION.—With all the other parts of the body at rest in position, move each shoulder back to the rear as far as possible, and then bring it forward into position at the proper time, as follows:

## FIRST.

## RIGHT SHOULDER.

1	2	3	4	5	6	7	8
<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front.</i>	

## SECOND.

## LEFT SHOULDER.

1	2	3	4	5	6	7	8
<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front.</i>	

## THIRD.

## RIGHT SHOULDER.

## LEFT SHOULDER.

1	2	3	4	5	6	7	8
<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front.</i>	

## FOURTH.

## BOTH SHOULDERS.

1	2	3	4	5	6	7	8
<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front;</i>		<i>Back—Front.</i>	

From Second Position (same as 1st) raise the shoulders as high as possible (without moving the head) perpendicularly, and then let it fall promptly into position at the proper time, thus:

## FIRST.

## RIGHT SHOULDER.

1	2	3	4	5	6	7	8
<i>Up—Down;</i>		<i>Up—Down;</i>		<i>Up—Down;</i>		<i>Up—Down.</i>	



SECOND.

LEFT SHOULDER.

1	2	3	4	5	6	7	8
<i>Up—Down ;</i>		<i>Up—Down ;</i>		<i>Up—Down ;</i>		<i>Up—Down.</i>	

THIRD.

RIGHT SHOULDER.

1	2	3	4
<i>Up—Down ;</i>		<i>Up—Down.</i>	

LEFT SHOULDER.

5	6	7	8
<i>Up—Down ;</i>		<i>Up—Down.</i>	

FOURTH.

BOTH SHOULDERS.

1	2	3	4	5	6	7	8
<i>Up—Down ;</i>		<i>Up—Down ;</i>		<i>Up—Down ;</i>		<i>Up—Down.</i>	

At the conclusion of these two exercises the following march may be executed :

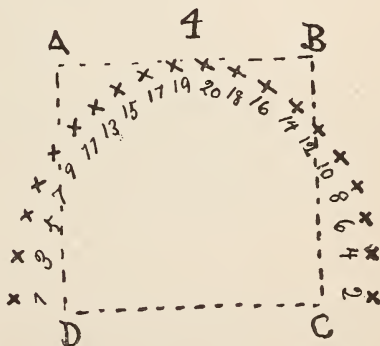
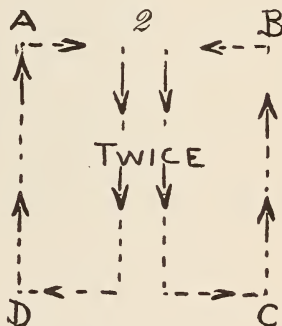
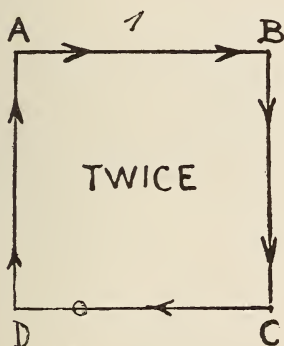




Diagram 3 of this March is formed by four separate marching columns, representing four spirals, in the same way that Diagram 3 of the march for the Full-arm Exercises was formed to represent four squares. After having formed the spirals, the leaders of the four columns meet at the center, E, fall into their regular positions as partners, march *up the center to the rear*, where the column led by No. 1 turns to the left, and the column led by No. 2 turns to the right, and form the crescent, as represented by Diagram 4, all facing to the front. After taking the positions as indicated by the figures in Diagram 4, the Head and Shoulders Exercises may be repeated, after which the class may be dismissed.

### MUSIC.

Play No. 2 while going through with these Exercises, and sing the following verse for the Song :

“ When good humor flies away,  
 Then comes care and sadness,  
 Quickly sing a cheerful lay,  
 All will soon be gladness.  
 Music cheers the darkest hours,  
 Peace and comfort bringing ;  
 What the dew is to the flow'rs,  
 To the soul is singing.”

Play No. 1 while the class is marching.

## VI. FOOT AND LEG EXERCISES.

### FOOT.

*1st Position.*—Body erect, face to the front, hands at the waist, with the thumbs in front of body ; heels together, and toes turned out at an angle of about 75°.

*2nd Position.*—Exactly same as 1st Position.

### LEG.

*3rd Position.*—Exactly same as 1st Position.

*4th Position.*—Exactly same as 1st Position.

# MOVEMENTS.

From 1st Position movements are made with the right and left feet, at the proper time, by bringing the toes together, one foot remaining stationary in position while the other is being moved by turning it upon the heel; the toe of the *Right foot* being turned to the *Left*, and the toe of the *Left foot* being turned to the *Right*, and then being brought *back* into position again.

## FIRST.

### RIGHT FOOT.

1	2	3	4	5	6	7	8
<i>Left—Back;</i>		<i>Left—Back;</i>		<i>Left—Back;</i>		<i>Left—Back.</i>	

## SECOND.

### LEFT FOOT.

1	2	3	4	5	6	7	8
<i>Right—Back;</i>		<i>Right—Back;</i>		<i>Right—Back;</i>		<i>Right—Back.</i>	

## THIRD.

### RIGHT FOOT.

1	2	3	4
<i>Left—Back;</i>		<i>Left—Back.</i>	

### LEFT FOOT.

5	6	7	8
<i>Right—Back;</i>		<i>Right—Back.</i>	

## FOURTH.

### RIGHT FOOT.

1	2
<i>Left—Back.</i>	

### LEFT FOOT.

3	4
<i>Right—Back.</i>	

### LEFT FOOT.

5	6
<i>Left—Back.</i>	

### RIGHT FOOT.

7	8
<i>Right—Back.</i>	

From the 2nd Position (which is the same as the 1st) the movements are made with the right and left feet, at the proper time, by moving the heels out and separating them, while the toes remain in position. The heel of the *Right foot* being turned out to the *Right*, the heel of the *Left foot* being turned out to the *Left*, and then brought back into position again.

## FIRST.

### RIGHT FOOT.

1	2	3	4	5	6	7	8
<i>Out—Back;</i>		<i>Out—Back;</i>		<i>Out—Back;</i>		<i>Out—Back.</i>	

## SECOND.

## LEFT FOOT.

1	2	3	4	5	6	7	8
<i>Out—Back;</i>		<i>Out—Back;</i>		<i>Out—Back;</i>		<i>Out—Back.</i>	

## THIRD.

## RIGHT FOOT.

1	2	3	4
<i>Out—Back;</i>		<i>Out—Back.</i>	

## LEFT FOOT.

5	6	7	8
<i>Out—Back;</i>		<i>Out—Back.</i>	

## FOURTH.

## RIGHT FOOT.

1	2
<i>Out—Back.</i>	

## LEFT FOOT.

3	4
<i>Out—Back.</i>	

## RIGHT FOOT.

5	6
<i>Out—Back.</i>	

## LEFT FOOT.

7	8
<i>Out—Back.</i>	

## (LEG.)

From the 3rd Position (which is the same as the 1st) the movements are made with the Right foot and leg, and with the Left foot and leg, at the proper time, by stepping *forward* about twenty inches on a line with the direction of the feet while in position, and then stepping back into position again; the movements of the *Right foot* being to the *Right*, and those of the *Left foot* being to the *Left*.

## FIRST.

## RIGHT FOOT AND LEG.

1	2	3	4	5	6	7	8
<i>Forward—Back;</i>		<i>Forward—Back;</i>		<i>Forward—Back;</i>		<i>Forward—Back.</i>	

## SECOND.

## LEFT FOOT AND LEG.

1	2	3	4	5	6	7	8
<i>Forward—Back;</i>		<i>Forward—Back;</i>		<i>Forward—Back;</i>		<i>Forward—Back.</i>	

## THIRD.

## RIGHT FOOT AND LEG.

1	2	3	4
<i>Forward—Back;</i>		<i>Forward—Back.</i>	

## LEFT FOOT AND LEG.

5	6	7	8
<i>Forward—Back;</i>		<i>Forward—Back.</i>	

FOURTH.

RIGHT FOOT.		LEFT FOOT.		RIGHT FOOT.		LEFT FOOT.	
1	2	3	4	5	6	7	8
<i>Forward—Back.</i>		<i>Forward—Back.</i>		<i>Forward—Back.</i>		<i>Forward—Back.</i>	

From the 4th Position (still the same as the 1st) movements are made with the Right foot and leg and the Left foot and leg to the *Rear* of the body, on a line with the foot when in position, as far as possible, and then *back* into position again.

FIRST.

RIGHT FOOT.							
1	2	3	4	5	6	7	8
<i>Rear—Back ;</i>		<i>Rear—Back ;</i>		<i>Rear—Back ;</i>		<i>Rear—Back.</i>	

SECOND.

LEFT FOOT.							
1	2	3	4	5	6	7	8
<i>Rear—Back ;</i>		<i>Rear—Back ;</i>		<i>Rear—Back ;</i>		<i>Rear—Back.</i>	

THIRD.

RIGHT FOOT.				LEFT FOOT.			
1	2	3	4	5	6	7	8
<i>Rear—Back ;</i>		<i>Rear—Back.</i>		<i>Rear—Back ;</i>		<i>Rear—Back.</i>	

FOURTH.

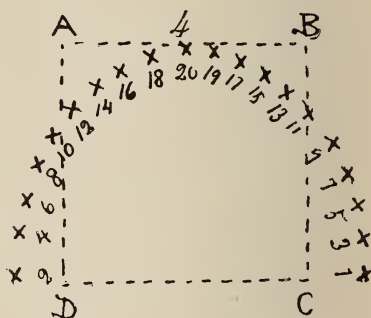
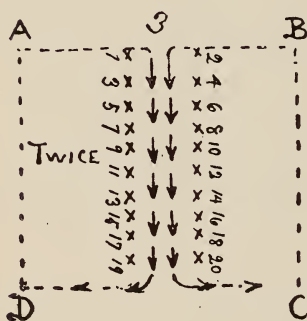
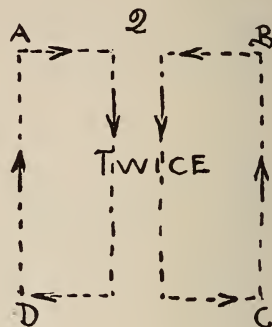
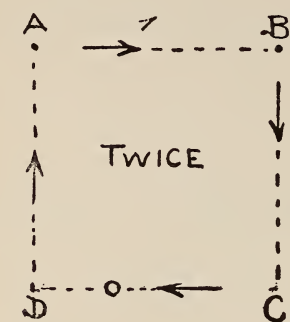
RIGHT FOOT.		LEFT FOOT.		RIGHT FOOT.		LEFT FOOT.	
1	2	3	4	5	6	7	8
<i>Rear—Back.</i>		<i>Rear—Back.</i>		<i>Rear—Back.</i>		<i>Rear—Back.</i>	

While executing the Foot and Leg Exercises play Music No. 3 in *moderately* fast Polka time, marking well the rhythm. Then perform the following

MARCH.

(Instead of using the regular marching step, the "*Polka Step*" may be used in executing this march. It can easily be learned, thus: To *each measure* of the music count "*One and Two*," "*One and Two*," all through the piece. At the *first count*, "*One*," step off with the *Left foot*; at the half count, "*and*," bring the *toe* of the *Right foot* to the heel

of the Left; then at "Two" step off again with the *Left foot*. At the *second count*, "One," step off with the *Right foot*, at "and," bringing the toe of the *Left foot* to the heel of the *Right*; then at "Two" step off again with the *Right foot*, and continue, alternating with the *Left* and *Right foot* at the first count in the measures. This is nothing but the forward "Polka step," and is sometimes called the "Change step" or "Half Skip.")



To represent Diagram 3, the regular leaders of each line of march, No. 1 and No. 2, upon arrival at the Rear centers, *stop still* and face each other. The next two following pupils come down the center and take their positions by the side of the leaders, one on the right and the other on the left, and also face each other; the next two come down the same way and take their places, and so on, until the whole class thus comes down in twos, and stand facing each other, the *odd numbers* being on the Right and the *even numbers* being on the Left. As soon as the lines are thus formed the two leaders *join hands* (the left hand of No. 1 holding the right hand of No. 2), and come down the center, followed in like manner by Nos. 3 and 4 and the remainder of the class, using the "Polka step." After Diagram 3 has been formed

twice, the lines come down the center in twos, separate again, march to the Rear, and instead of stopping *pass each other*, the Number Ones passing in front of the Number Twos and form the crescent of Diagram 4. Facing *front* and inward, each pupil crosses the right arm over the left, and all hands being joined together, the arms are raised over heads, when the last two movements of *No. 6* (the Leg Exercises) are performed, after which the class is dismissed.

If the class is unable to execute the "*Polka step*" easily and with grace, it may simply march to the Music *No. 4*; but, if possible, employ the "*Polka step*" all through the March, playing Music *No. 3* both while exercising and also while forming the figures.

---

*Figure 1.*



#### CALISTHENIC UNIFORM FOR YOUNG LADIES.

A loose-fitting blouse-waist, with flowing sleeves, to be made of bright scarlet-colored flannel; a sleeveless Zouave Jacket, made of black merino, and trimmed with two rows of scarlet braid around the arm holes and edges; dress skirt of black merino, trimmed with three rows of scarlet braid, the first row being about four inches from the bottom of the skirt, and the three rows being one inch apart. The skirt should be long enough to extend below the knees. The Turkish trousers may be worn over neat-fitting black hose, if preferred, or they may be omitted entirely.



Figure 2.



CALISTHENIC UNIFORM FOR BOYS AND YOUNG MEN.

When the class contains both Boys and Girls, make the Boys' jackets out of black flannel and trim them with scarlet braid, and their trousers out of scarlet flannel, to correspond with the Girls' uniform. When the class consists of Boys only, the entire suit may be made out of either black or navy-blue flannel, without any trimmings.

### OTHER SERIES OF MOVEMENTS.

When the class has become *thoroughly proficient* in executing the FIRST SERIES OF MOVEMENTS, that has been minutely described in all of the Free-Hand Calisthenic Exercises, either of the following different series may be employed as a pleasing change from the monotony of merely One Series.

#### SECOND SERIES.

(1)	{ <sup>1</sup> Right	<sup>2</sup> P.	<sup>3</sup> Right	<sup>4</sup> P.	<sup>5</sup> Right	<sup>6</sup> P.	<sup>7</sup> Right	<sup>8</sup> P.
(2)	{ <sup>1</sup> Left	<sup>2</sup> P.	<sup>3</sup> Left	<sup>4</sup> P.	<sup>5</sup> Left	<sup>6</sup> P.	<sup>7</sup> Left	<sup>8</sup> P.
(3)	{ <sup>1</sup> Right	<sup>2</sup> P.	<sup>3</sup> Right	<sup>4</sup> P.	<sup>5</sup> Left	<sup>6</sup> P.	<sup>7</sup> Left	<sup>8</sup> P.



- (4)  $\left\{ \begin{array}{l} 1 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \\ \text{Left} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \\ \text{Left} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \\ \text{Left} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \\ \text{Left} \end{array} \right\}$

P means to recover "Position" again with the Right or Left member of the body after making the movements. The last movements (4) of the Second Series are made by commencing first with the Right member at the count 1; then at the count 2 the Right member regains "Position," at the same time the left member makes the movement in a contrary direction. This movement is called "Reciprocal," and is used instead of *both* members making movements at the same count, as in First Series.

THIRD SERIES.

- (1)  $\left\{ \begin{array}{l} 1 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{Left} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \end{array} \right\}$
- (2)  $\left\{ \begin{array}{l} 1 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \end{array} \right\}$
- (3)  $\left\{ \begin{array}{l} 1 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \\ \text{L.} \end{array} \right\}$
- (4)  $\left\{ \begin{array}{l} 1 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \\ \text{L.} \end{array} \right\}$

In the Third Series reciprocal movements are made at (3), and movements for both members at (4), as in First Series.

FOURTH SERIES.

- (1)  $\left\{ \begin{array}{l} 1 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \end{array} \right\}$
- (2)  $\left\{ \begin{array}{l} 1 \\ \text{Left} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \end{array} \right\}$
- (3)  $\left\{ \begin{array}{l} 1 \\ \text{Right} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{L.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \\ \text{L.} \end{array} \right\}$
- (4)  $\left\{ \begin{array}{l} 1 \\ \text{Left} \end{array} \right\} \left\{ \begin{array}{l} 2 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 4 \\ \text{P.} \end{array} \right\} \quad \left\{ \begin{array}{l} 5 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 6 \\ \text{P.} \\ \text{L.} \end{array} \right\} \quad \left\{ \begin{array}{l} 7 \\ \text{R.} \end{array} \right\} \left\{ \begin{array}{l} 8 \\ \text{P.} \\ \text{L.} \end{array} \right\}$

In the Fourth Series the last half of the movements in (3) are reciprocal, and the last half of those in (4) are made by both members simultaneously. The four different series of movements may be employed in exercising all members of the body that are twofold. The Head alone can not be exercised by any but the *First Series*.

## Calisthenic Exercises With Dumb-Bells.

### I. SINGLE-BELL EXERCISE.

The class, having been formed for this exercise the same as in the Free-Hand Calisthenics, marches to the Standing Positions, as described upon page 7. The single bell is held in the Right hand and is brought to the Right waist, as is also the Left hand while marching. At the command "Front!" both hands are brought down to the side.

#### 1ST POSITION.

*Fig. 3.*



The balls of the bell are grasped firmly by the right and left hands respectively, the bell being in front of the body, as shown in the above Figure 3. Then make the following

#### MOVEMENTS

from commencing position to to the points marked A and B:

	1	2	3	4	5	6	7	8
(1) Right	P.	R.	P.	R.	P.	R.	P.	
(2) Left	P.	L.	P.	L.	P.	L.	P.	
(3) Right	P.	R.	P.	Left	P.	L.	P.	
(4) Right	L.	R.	L.	R.	L.	R.	2nd Position.	

(The last movements (4) from the first position are made first, *right*, in the direction of the dotted line towards A at the odd counts, 1, 3, 5, 7; then *left* towards B at the even counts, 2, 4, 6, 8.)

## 2ND POSITION.

Fig. 4.



The ends of the balls of the bell being still held in the palms of the hands respectively, the arms are extended as far as possible directly in front of the body, as in Fig. 4.

## MOVEMENTS.

The bell is brought into a *perpendicular* position in front of the body, first by bringing the *right* hand down while the *left* hand is kept as nearly in position as possible, at the odd counts, 1, 3, 5, 7, and then regaining position with both hands at the even counts, 2, 4, 6, 8. Similar movements are then made by bringing the left hand down at the odd counts and regaining position at the even counts, employing the First Series, thus:

	1	2	3	4	5	6	7	8
(1) (R. H.)	Down	Up	D.	U.	D.	U.	D.	U.
(2) (L. H.)	Down	Up	D.	U.	D.	U.	D.	U.
(3) (R. H.)	Down	Up	D.	U.	(L.H.) D.	U.	D.	U.

## ALTERNATE.

(4)	{ (R. H.)	Down	{ Up	{ D.	{ U.	{ D.	{ U.	{ D.	{ U.	{ 3rd Pos.
	{ (L. H.)	Up	{ Down	{ U.	{ D.	{ U.	{ D.	{ U.		

## 3RD POSITION.

Fig. 5.



The ends of the bell being still in the palms of the hands, it is raised to a position upon the chest as high as possible, the points of the elbows being above the shoulders, as in Fig. 5.

## THE MOVEMENTS

from this position are made first *down* to the 1st Position, Fig. 3, then recovering Position again, and second *out* to 2nd Position, Fig. 4, and again recovering Position as follows:

	1	2	3	4	5	6	7	8
(1)	Down	P.	D.	P.	D.	P	D.	P.
(2)	Out	P.	Out	P.	Out	P.	Out	P.
(3)	Down	P.	D.	P.	Out	P.	Out	P.
(4)	Down	P.	Out	P.	Down	P.	Out	4th Position.

(These movements from the 3rd Position must be made with considerable force in bringing the arms quickly *down* to the 1st Position and *out* into the 2d Position.)

4TH POSITION.

Fig. 6.



In the 4th Position the bell is extended directly over head as high as possible, the arms straight, and the ends of the bell in the palms of the hands.

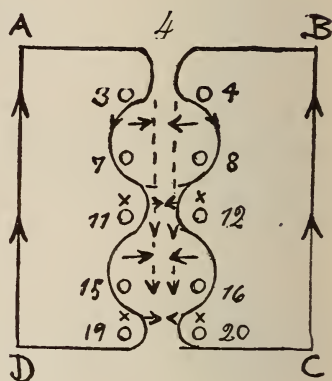
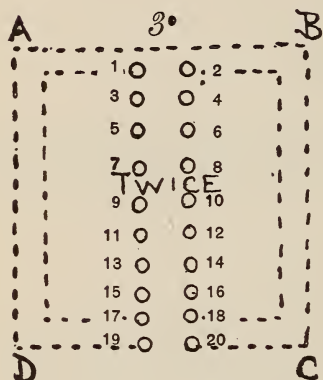
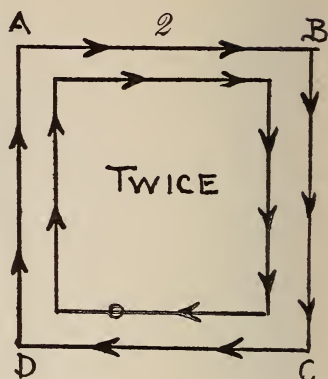
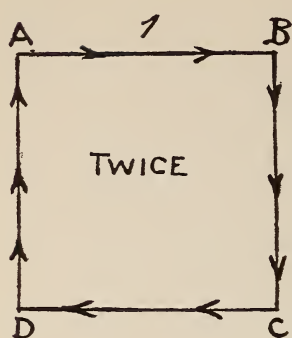
THE MOVEMENTS

are first made to the *front*, bringing the bell promptly to the 3rd Position, then over head again into position; and second, the bell is brought down from over head to a position *back behind the head and neck* until it rests upon the shoulders, and then over head into position again—thus:

	1	2	3	4	5	6	7	8
(1)	{ Front— Down	Up	D.	U.	D.	U.	D.	U.
(2)	{ Back— Down	Up	D.	U.	D.	U.	D.	U.
(3)	{ Front— Down	Up	D.	U.	{ Back— Down	Up	D.	U.
(4)	{ Front— Down	Up	{ Back Down	Up.	{ Front Down	Up	{ Back Down	Up

## MARCH

AFTER THE SINGLE-BELL EXERCISE.



## EXPLANATION.

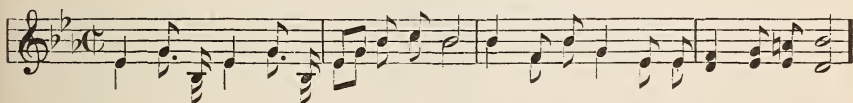
First form figure 1 twice by marching in a single column twice around the square A B C D. Upon reaching the point D the third time, form into two columns, the odd numbers *inside*, the even numbers on the outside; then form the double square (2) twice. Then when the leaders of the double column have reached the back center the *third* time, they stop at the circles marked 1 and 2 in figure 3, while the other pupils march down the center and take their places as designated in the diagram. Then the leaders come down the center, the others falling in in regular order behind them in two columns. Upon reaching the front center the leaders *separate* (No. 1 turning to the



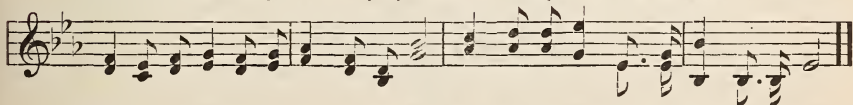
Right, No. 2 to the left), and followed by their respective columns they again form figure 3, all stopping at their designated places as numbered. Then figure 4 is formed thus: Nos. 3, 7, 11, 15 and 19 on one side, and Nos. 4, 8, 12, 16 and 20 on the other, remain standing in their marked places, while Nos. 1, 5, 9, 13 and 17 and Nos. 2, 6, 10, 14 and 18 come down the center as partners, separate to the Right and Left upon reaching the front center, march around to the rear center, come down the center again, *following the directions of the two curved lines*, instead of the straight lines of figure 4. After having thus formed the curved lines down the center *once*, the two marching columns stop in the marked standing places of figure 3, while Nos. 3, 7, 11, 15, 19, on one side, and Nos. 4, 8, 12, 16, 20, on the other, march down the center, separate at the front, and then each column forms curved lines down the center similar to those formed by the first two columns. When each column is *marching*, the hands holding the bell and the free hands are brought from the waist to the sides of the dress; while those who are in the standing places *raise the bell over head*, the right arm being in a perpendicular position, with the little finger of the right hand directly to the front, *the left arm and hand* being brought down from the waist to the side of the body. The bell must be thus raised *promptly* by each pupil the moment the last two partners "*fall into*" their respective places in the marching columns, and then brought down to the sides of the body again the *moment* these same two partners once more resume their places as numbered in figure 3. After the curved lines of figure 4 have been formed once by the alternate marching columns, the class comes down the center in double column and without separating at the front center, march off the floor and is dismissed.

For both *Single* and *Double Dumb-bell Exercises* play Music No. 5 while exercising, and also during the accompanying marches. Whenever it is desirable to employ the "*Polka step*" in these marches, play Music No. 3 as employed for the FOOT EXERCISE MARCH.

# SONG WHILE MARCHING.



1. For - ward, all for - ward, With sa - bre in hand. Guard and pro - tect ye our dear ua - tive land.
2. Strike, then, with cour - age, In God put your trust, He shall pro - tect you, the Might - y and Just.



Fear - less - ly charge in the thick of the fight! This be your watch-word, For God and the right.  
Proud - ly the Con - q - ror goes home from the field Crowned with the lau - rels that vic - t'ry shall yield.

## DOUBLE DUMB-BELL EXERCISES, No. 1.

## 1ST POSITION.

Bells under the armpits, shoulders well raised.

Fig. 7.



## MOVEMENTS.

*Out*—To the Right (A) and Back to commencing position.

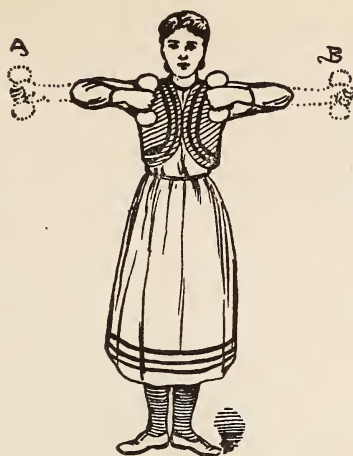
*Out*—To the Left (B) and Back, to commencing position, thus :

	1	2	3	4	5	6	7	8
(1) (R. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(2) (L. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(3) (R. H.)	Out	Back	O.	B.	(L.H.) O.	B.	O.	B.
(4) (Both)	Out	Back	O.	B.	O.	B.	O.	2nd Pos.

## 2ND POSITION.

Both bells held firmly against the chest in a perpendicular position, with knuckles to the front.

Fig. 8.



MOVEMENTS.

Out towards A, and back; then out towards B, and back.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(2) (L. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(3) (R. H.)	Out	Back	O.	B.	(L. H.) O.	B.	O.	B.
(4) (Both)	Out	Back	O.	B.	O.	B.	O.	3d Pos.

3RD POSITION.

Bells resting upon the shoulders, elbows well raised.

Fig. 9.



## MOVEMENTS.

*Out* towards A and B, and then back to position again.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(2) (L. H.)	Out	Back	O.	B.	O.	B.	O.	B.
(3) (R. H.)	Out	Back	O.	B. (L. H.)	O.	B.	O.	B.
(4) (Both)	Out	Back	O.	B.	O.	B.	O.	4th Pos.

## 4TH POSITION.

Fig. 10.



Bells resting on top of the head, with the knuckles of the two hands touching.

## MOVEMENTS.

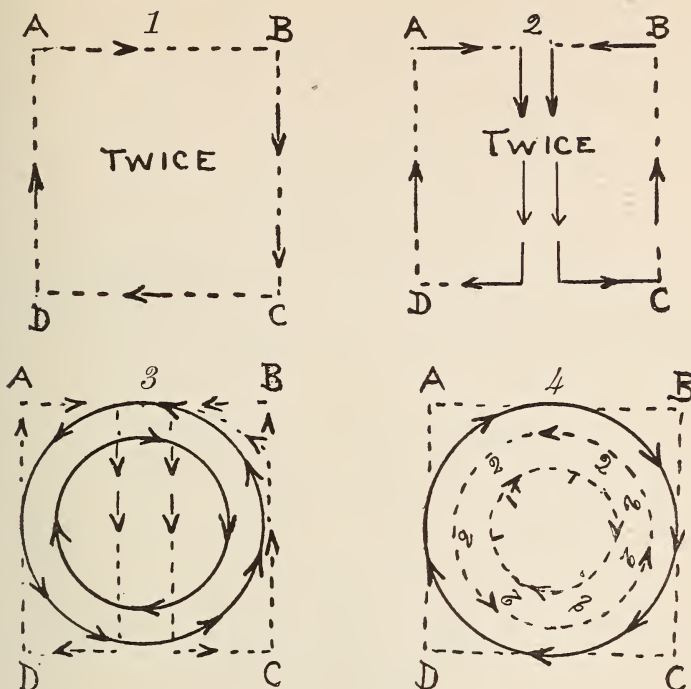
*Up* in the directions of A and B, and then back to position again.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Up	Back	U.	B.	U.	B.	U.	B.
(2) (L. H.)	Up	Back	U.	B.	U.	B.	U.	B.
(3) (R. H.)	Up	Back	U.	B. (L. H.)	U.	B.	U.	B.
(4) (Both)	Up	Back	U.	B.	U.	B.	U.	SIDES.

## MARCH.

When marching with two bells they are invariably held firmly against the *waists* of the body, and are only brought down to the sides

when standing in a fronting position or facing each other in two columns down the center.



In Diagram 3 the two marching columns form two parallel circles, the odd numbers forming the *inner* and the even numbers the *outer* circle. In Diagram 4 the even numbers *reverse* the directions of their marching, "fall in" to their proper positions, and then the entire class form the *large* outer circle and march off the stage.

## DOUBLE-BELL EXERCISES, No. 2.

### 1ST POSITION.

*Same as Fig. 7 on Page 40.*

### MOVEMENTS.

While the *position* is the same as in Fig. 7, the *movements* are *different*, being made by bringing the bell *down* from underneath the arm-pits to the sides of the dress skirt with considerable force, and then recovering position again, thus:

	1	2	3	4	5	6	7	8
(1) (R. H.)	Down	Up	D.	U.	D.	U.	D.	U.
(2) (L. H.)	Down	Up	D.	U.	D.	U.	D.	U.
(3) (R. H.)	Down	Up	D.	U. (L. H.)	D.	U.	D.	U.
(4) (Both)	Down	Up	D.	U.	D.	U.	D.	2nd Pos.

## 2ND POSITION.

*Same as Fig. 8, page 41.*

## MOVEMENTS.

Position same as Fig. 8, movements different, being made from the chest directly in the *front* of body, with force, the bells being held perpendicular to the floor when thus extended and position recovered.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Front	Back	F.	B.	F.	B.	F.	B.
(2) (L. H.)	Front	Back	F.	B.	F.	B.	F.	B.
(3) (R. H.)	Front	Back	F.	B. (L. H.)	F.	B.	F.	B.
(4) (Both)	Front	Back	F.	B.	F.	B.	F.	3rd Pos.

## 3RD POSITION.

*Same as Fig. 9, page 41.*

## MOVEMENTS.

These are made directly *up* from the shoulders to a perpendicular position *over head* as high as possible, and then recovering position again.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Up	Back	U.	B.	U.	B.	U.	B.
(2) (L. H.)	Up	Back	U.	B.	U.	B.	U.	B.
(3) (R. H.)	Up	Back	U.	B. (L. H.)	U.	B.	U.	B.
(4) (Both)	Up	Back	U.	B.	U.	B.	U.	4th Pos.

## 4TH POSITION.

*Same as Fig. 10, page 42.*

## MOVEMENTS.

From this position, the bells being placed *upon the top* of the head, they are moved with force over head again (as from the 3rd Position) as high as possible, the balls of the bells being lightly struck together at the *odd counts* when thus extended.



	1	2	3	4	5	6	7	8
(1) (R. H.) Up	Back	U.	B.	U.	B.	U.	B.	
(1) (L. H.) Up	Back	U.	B.	U.	B.	U.	B.	
(3) (R. H.) Up	Back	U.	B.	(L. H.) U.	B.	U.	B.	
(4) (Both) Up	Back	U.	B.	U.	B.	U.	To the Sides.	

### MARCH.

Employ the *same march* as diagrammed for the FINGER EXERCISES in FREE-HAND CALISTHENICS. (Page 12 to 16).

### DOUBLE-BELL EXERCISES, No. 3.

#### 1ST POSITION.

Fig. 11.



Bells parallel down by the sides of the body, about 4 inches distant from it, and held firmly at arms' length, the insides of the hands *towards the body* as in Fig. 11.

#### MOVEMENTS

are made by *twisting over the arms* so that the knuckles of the hands are *next* to the body instead of the fingers, the *thumbs* describing a semi-circle from the front to the back.

	THUMBS.	1	2	3	4	5	6	7	8
(1)	(R. H.)	Over	Back	O.	B.	O.	B.	O.	B.
(2)	(L. H.)	Over	Back	O.	B.	O.	B.	O.	B.
(3)	(R. H.)	Over	Back	O.	B. (L. H.)	O.	B.	O.	B.
(4)	(Both)	Over	Back	O.	B.	O.	B.	O.	2nd Pos.

## 2ND POSITION.

Fig. 12.



Bells held at arms' length out, right and left, in a straight line from the shoulder, knuckles uppermost.

## MOVEMENTS

made by again twisting the arms *over* in the direction of the arrows, so that the thumbs will describe a semi-circle from the front to the rear, and then recovering position.

	THUMBS.	1	2	3	4	5	6	7	8
(1)	(R. H.)	Over	Back	P.	B.	O.	B.	O.	B.
(2)	(L. H.)	Over	Back	O.	B.	O.	B.	O.	B.
(3)	(R. H.)	Over	Back	O.	B. (L. H.)	O.	B.	O.	B.
(4)	(Both)	Over	Back	O.	B.	O.	B.	O.	3 rd Pos.

3RD POSITION.

Fig. 13.



Bells held straight out in front of the body, arms and bells parallel, thumbs uppermost.

MOVEMENTS.

Twist the arms *over* again, while thus extended to the front, until the *thumbs* are *underneath* and the *little fingers* uppermost.

THUMBS.	1	2	3	4	5	6	7	8
(1) (R. H.)	Over	Back	O.	B.	O.	B.	B.	B.
(2) (L. H.)	Over	Back	O.	B.	O.	B.	O.	B.
(3) (R. H.)	Over	Back	O.	B. (L. H.)	O.	B.	O.	B.
(4) (Both)	Over	Back	O.	B.	O.	B.	O.	4th Pos.

4TH POSITION.

Fig. 14.



Arms and bells extended *over head* parallel with each other, thumbs pointing to the rear, little fingers in front.

## MOVEMENTS.

Twist the arms, while thus extended, so that the *thumbs* will be brought from the *rear* to the *front*, and the little fingers *vice versa*.

	1	2	3	4	5	6	7	8
THUMBS.								
(1) (R. H.)	Front	Back	F.	B.	F.	B.	F.	B.
(2) (L. H.)	Front	Back	F.	B.	F.	B.	F.	B.
(3) (R. H.)	Front	Back	F.	B.	(L. H.) F.	B.	F.	B.
(4) (Both)	Front	Back	F.	B.	F.	B.	F.	TO SIDES.

## MARCH.

After finishing these Exercises execute the March for the Hand and Wrist—Free-Hand Exercises—on page 18.

## DOUBLE-BELL EXERCISES No. 4.

## 1ST POSITION.

Arms at the sides of body same as Fig. 11, page 45.

## MOVEMENTS.

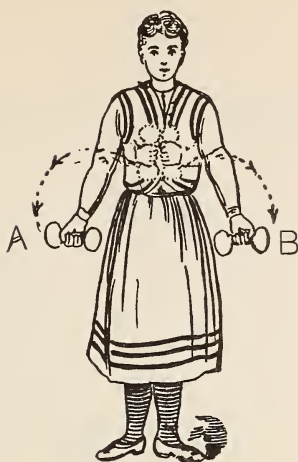
At the odd counts the whole arm describes a quarter of a circle by being brought *up* on a straight line with the shoulders, as represented by Fig. 12, page 46, and is then brought back to position again at the even counts.

	1	2	3	4	5	6	7	8
(1) (R. Arm)	Up	Back.	U.	B.	U.	B.	U.	B.
(2) (L. Arm)	Up	Back	U.	B.	U.	B.	U.	B.
(3) (R. Arm)	Up	Back	U.	B.	(L. A.) U.	B.	U.	B.
(4) (Both)	Up	Back	U	B.	U.	B.	U.	2nd Pos.

## 2ND POSITION.

Same as represented by Fig. 13, page 47, except that the faces of the bells are *held together* directly in front and out at arms' length from the body, instead of being separated and parallel.

Fig. 15.



## MOVEMENTS.

The bells are brought *down* from out in front of the body to the sides of the same, as at A and B, Fig. 15, the palms of the hands to the front and the little fingers next to the dress, the inside balls of the bells barely touching the dress. Upon returning them to position in front of body the bells are struck together.

	1	2	3	4	5	6	7	8
(1) (R. Arm)	Down	Back	D.	B.	D.	B.	D.	B.
(2) (L. Arm)	Down	Back	D.	B.	D.	B.	D.	B.
(3) (R. Arm)	Down	Back	D.	B. (L. A.)	D.	B.	D.	B.
(4) (Both)	Down	Back	D.	B.	D.	B.	D.	3rd Pos.

## 3RD POSITION.

The third position of this exercise is exactly the same as the preceding 2nd position, the bells being extended directly in front of the body and held closely together. The movements, however, are different from the preceding

## MOVEMENTS.

Without bending the arms at the elbows or turning them in the least, they are brought back into the position of Fig. 16, A and B, and then returned to commencing position again, the bells being struck together with some force when thus meeting.

Fig. 16.



	1	2	3	4	5	6	7	8
(1) (R. Arm)	Back	Front	B.	F.	B.	F.	B.	F.
(2) (L. Arm)	Back	Front	B.	F.	B.	F.	B.	F.
(3) (R. Arm)	Back	Front	B.	F.	(L. A.) B.	F.	B.	F.
(4) (Both)	Back	Front	B.	F.	B.	F.	B.	4th Pos.

## 4TH POSITION.

This position is the same as Fig. 14, page 47, except that the bells are held over head at arms' length, the balls touching.

## MOVEMENTS.

They are made by bringing the whole arm unbent *down* from over head to the sides of the body until the *knuckles* touch the dress, then up to position again, thus describing a semi-circle.

	1	2	3	4	5	6	7	8
(1) (R. Arm)	Down	Up	D.	U.	D.	U.	D.	U.
(2) (L. Arm)	Down	Up	D.	U.	D.	U.	D.	U.
(3) (R. Arm)	Down	Up	D.	U.	(L. A.) D.	U.	D.	U.
(4) (Both)	Down	Up	D.	U.	D.	U.	D.	U.

## MARCH.

Same as March after Fore-arm Exercise, on page 19.



## No. 5. COMBINED DOUBLE DUMB-BELL EXERCISE.

### 1ST POSITION.

Bells underneath the armpits, same as represented by Fig. 7, p. 40.

#### THE MOVEMENTS

are alternate combinations of those for Double Dumb-bell Exercises Nos. 1 and 2, as follows: At the 1st count force the bells *down* to the sides of the body, at 2nd count recover position; at the 3rd count the bells are forced *out* to the right or left (see A and B, fig. 7), at 4th count recover position, at the 5th count down again, at the 6th count recover position, at the 7th count *out* again; at the last (8th) count, each member of the class *turns promptly and faces to the Right* at the same moment that the bells are brought into the 2nd Position—thus:

	1	2	3	4	5	6	7	8
(1) (R. H.)	Down	Position	O.	P.	D.	P.	O.	P.
(2) (L. H.)	Down	Position	O.	P.	D.	P.	O.	P.
(3) (R. H.)	Down	Position	O.	P. (L. H.)	D.	P.	O.	P.
(4) (Both)	Down	Position	O.	P.	D.	P.	O.	3rd Pos.

### 2ND POSITION,

which is the same as that represented by Fig. 8, page 41.

#### THE MOVEMENTS

are also alternate combinations of those made from the 2d Positions in Exercises Nos. 1 and 2, as follows: 1st, out in *front* of the body; and 2nd, *out* to the right and left.

	1	2	3	4	5	6	7	8
(1) (R. H.)	Front	Position	Out	Pos.	Front	Pos.	Out	Pos.
(2) (L. H.)	Front	Position	Out	Pos.	Front	Pos.	Out	Pos.
(3) (R. H.)	Front	Position	Out	Pos. (L. H.)	Front	Pos.	Out	Pos.
(4) (Both)	Front	Position	Out	Pos.	Front	Pos.	Out	3d Pos.

Simultaneously with taking the 3rd Position with the bells, each member again turns and *faces Right*, thus bringing their backs to the front and their faces to the rear.

### 3RD POSITION.

Same as Fig. 9, page 41, bells being placed upon the shoulders near the root of the neck.

## THE MOVEMENTS

are combined from those of the 3rd Position in Exercises Nos. 1 and 2, being both *up* over head and *out* on a line with the shoulders, as follows:

	1	2	3	4	5	6	7	8
(1) (R. H.)	Up	Position	Out	Pos.	Up	Pos.	Out	Pos.
(2) (L. H.)	Up	Position	Out	Pos.	Up	Pos.	Out	Pos.
(3) (R. H.)	Up	Position	Out	Pos.	(L. H.) Up	Pos.	Out	Pos.
(4) (Both)	Up	Position	Out	Pos.	Up	Pos.	Out	4th Pos.

At the very moment the bells are brought into the 4th Position, each member again turns to the Right. This will present the Right side of the body to the front and the Left side to the rear.

## 4TH POSITION.

Both bells raised *at arms' length* over head and held parallel with each other, with the little fingers of the hands to the front.

## THE MOVEMENTS

are two fold from this position. First *down* to the position upon top of the shoulders near the root of the neck, and then *out* on a straight line from the shoulders, with arms extended to the Right or Left, then *back* again to the shoulders, and then *up* again into position, as follows:

	1	2	3	4	5	6	7	8
(1) (R. H.)	Down	Out	Back	Up	Down	Out	Back	Up
	(to Sh'ldrs)	(to R.)	(to Sh'ldrs)	(to Pos.)	(to Sh'ldrs)	(to R.)	(to Sh'ldrs)	(to Pos.)
(2) (L. H.)	"	Out	"	"	"	Out	"	"
		(to Left)				(to Left)		
(3) (R. H.)	"	Out	"	"	(L. H.)	"	"	"
		(to Right)						
(4) (Both)	"	Out	"	"	"	Out	"	To Sides.
		(Right and Left)				(Right and Left)		

Simultaneously with the last count (8), when the arms are brought to the sides of the body, the pupils again *face to the Right*, thus bringing the class with *faces to the front*, as they stood when commencing this Exercise. This is a very beautiful Exercise, as well as a *very difficult one to execute*. It will be well to drill the class thoroughly in taking the *four different standing positions* simultaneously with the *bells* being brought to *their* four different positions—thus:

## "1st Position."

"Bells underneath the armpits—Pupils facing to the *Front*."

*"2nd Position."*

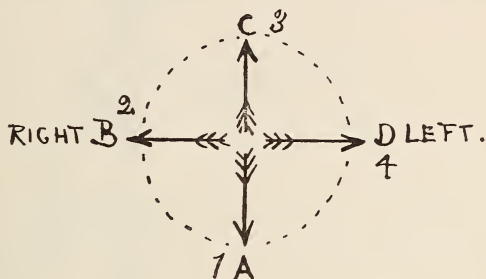
"Bells placed in front upon the chest—Pupils all facing to the *Right*."

*"3rd Position."*

"Bells resting upon the shoulders—Pupils all facing to the *Rear*."

*"4th Position."*

"Bells extended over head—Pupils all facing to the *Left*."



The four arrows point in the direction that the pupils are to *face* as each command is given by the instructor.

MARCH.

The March for the Foot and Leg Exercises, on page 30, may be used after going through this Exercise. Play Music *No. 5*.

## No. 6. GRÆCO-ROMAN POSITIONS AND DOUBLE-BELL EXERCISES COMBINED.

### 1ST POSITION OF THE BELLS.

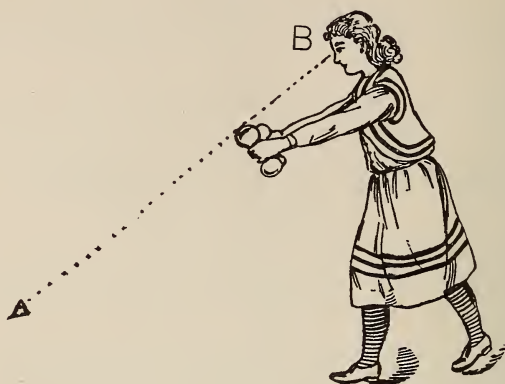
Arms down at the sides of the body; bells grasped firmly in the hands and held parallel with each other, the little fingers to the rear and thumbs to the front.

### MOVEMENTS.

At the *First Count* describe a *half circle to the rear* with both bells, striking the balls together behind the back of the body. At the *Second Count* circle the bells around the body from the *rear* to the *front*, striking the balls of the bells together in front of the body. At the *Third Count* describe a circle to the rear again, striking the bells together be-

hind the *body*. At the *Fourth Count* circle again to the *front*, striking the bells together; at the *Fifth Count* to the rear; at the *Sixth Count* to the front; at the *Seventh Count* to the rear, each time striking the balls of the bells together; and then, at the last (*Eighth*) Count, promptly return both bells and body into the *Stationary position*, represented by the following figure:

Fig. 17.

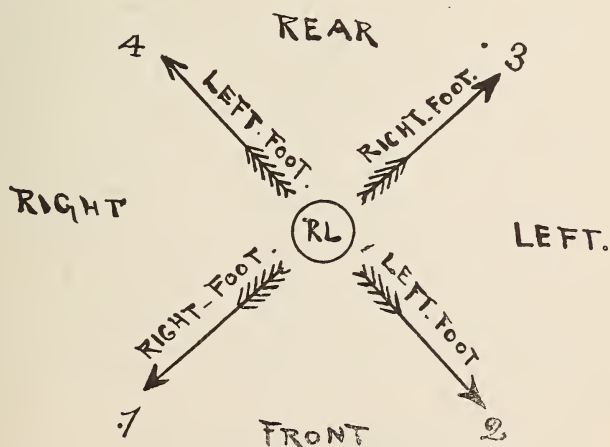


At the 8th count each pupil steps forward (*diagonally between the front and right*) one step with the *right foot*, the *left foot* remaining in position, being raised upon the toes, the heel raised from the floor, the body *gracefully* leaning forward, the bells being held in front of the body at arms length, the line of vision, A B, looking from the top of the bells to the floor at about an angle of  $45^{\circ}$ . The pupils remain immovable in this position while they count eight the second time. At the second 8th count all regain 1st position again. The bells are then circled around the body again, while the class count eight a third time, first striking them together in the rear at the odd counts, 1, 3, 5, 7, and then in front at the even counts, 2, 4, 6, 8, when at the *third* 8th count the pupils step forward (*diagonally between the front and left*) with the *left foot*, the *right foot* remaining in position, only differing from the first movement in that it is made towards the *Left* instead of the *Right*. The class remain immovable in this position while eight is counted a fourth time, when at the *fourth* 8th count commencing position is resumed again. Then circle the bells as before, counting eight, and at the 8th count take the *stationary position*, represented by the following figure 18, by stepping back with the *right foot*, the *left foot* remaining stationary, extending the bells in front of the body at arms' length, the line of vision being directed toward the ceiling and to the *Right*, over the top of the bells, as shown by the dotted lines, A B.

Fig. 18.



The pupils remain immovable in this stationary position while Eight is again counted. Then at the last count (8) position is again taken, the bells being circled for a fourth time, after which a similar stationary position is assumed by stepping back with the *left foot*, extending arms at full length to the front, and looking up to the ceiling towards the left, on a line with the top of the bells. The arrows in the following diagram will show the direction of the steps taken by the right and left foot in assuming the stationary positions after circling the bells:



2ND POSITION OF THE BELLS.

Arms extended in front of the body parallel with each other, bells held parallel with each other and perpendicular to the floor, as in



Fig. 13, page 47. Movements are made by causing the bells to describe circles in front of the body, by first striking the balls near the little fingers together at the even counts 2, 4, 6, and then at 8 taking one step with the *Right foot* to the *Front* and *Right*, the left foot remaining in position, as in Fig. 17. At the same count this step is taken the *right bell* is placed against the side of the *head* over the right ear, while the *left bell* is held against the waist on the left side of the body. The pupils remain perfectly still in this stationary position, count eight, and then resume commencing position again. The bells are again circled in front of the body as before, when a similar stationary position is taken to the left and front, stepping forward with the *left foot*, the *left bell* over the *left ear* and the *right bell* at the waist. A third time commencing position is taken at the *Eighth Count*, the bells circled as before, and at the *Eighth Count* the stationary position of Fig. 18, page 55, is taken, by stepping back with the *Right foot*, the left stationary, the right bell over the right ear, the left at the waist. At the Eighth count again take position, circle the bells, and perform a similar movement by stepping back with the *left foot*, the right stationary, with the left bell over the left ear, the right at the waist. After the bells have thus been circled *four times*, and the four different *stationary positions* taken at the proper counts, the class take the

### 3RD POSITION OF THE BELLS

by extending at full length the arms perpendicularly over head and parallel with each other, the little fingers of the hand to the front.

*Movements* of the bells are made by circling them over the head, striking the balls next the little fingers at the odd counts, and then those next the thumbs at the even counts. *Stationary positions* are assumed as before: 1st, with the right foot forward; 2nd, left foot forward; 3rd, right foot to the rear; 4th, left foot to the rear. As the right foot steps forward or backward, the right arm is kept in the raised position over head, while the left arm is *brought down* and held at full length *behind* the body as far as possible. When the left foot steps forward, the left arm is kept up over head, and the right arm brought down and held behind the body in a similar manner. After the bells have thus been circled and the stationary positions taken *four times*, the class assumes the

### 4TH POSITION OF THE BELLS,

which is exactly the same as the 1st Position—arms being down at the sides. The bells are then moved in circles around the body, as from the first position, and *stationary positions* are assumed as follows:



- (1) Circle the bells.
- (2) Kneel upon the *right* knee, with arms crossed in front of the body, the eyes looking *down* towards the floor.
- (3) Circle the bells.
- (4) Kneel upon the *left* knee, arms crossed, eyes looking down.
- (5) Circle the bells.
- (6) Kneel upon *right* knee, arms crossed, eyes looking up to the ceiling.
- (7) Circle the bells.
- (8) Kneel upon the *left* knee, arms crossed, eyes raised towards ceiling.

Any one of the varied MARCHES may be executed at the completion of this Exercise, which is by far the most difficult and at the same time the most beautiful in the book. It will require long practice for the class to be able to assume the different stationary positions with the *ease and grace* suitable for public exhibitions. Music *No. 5* is especially adapted to this exercise. The two measures of it that are played while the bells are "*circling*" should be loud and well emphasized, while the following two measures should be played very softly, when the pupils are in their stationary positions.

This concludes our Dumb-bell Exercises, and we next introduce

## Exercises with Wands.

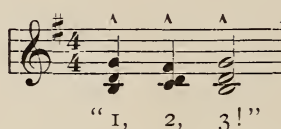
Fig. 19.



The *Wand* should be made of *White pine*, if possible. It should be smooth and round, about three-quarters of an inch in thickness. In

length it should be long enough to reach perpendicularly from the floor to the top of the shoulder of the pupil who makes use of it. It can be made very beautiful by wrapping it with scarlet braid, "like a stick of candy," and then having two little toy brass bells securely fastened to it about four inches from each end of the wand. The tinkling of the little bells will emphasize the rhythm of the music.

At the command "Form class for Wand Exercise!" the pupils assemble in the rear of the room, as directed in the exercises, facing to the front. They hold the wand perpendicularly in the Right hand, *between the thumb and forefinger*, in a manner somewhat similar to that of holding a pen when writing. The Instructor then counts "1, 2, 3," or this measure of music is played:



At the *first count* (1) the wand is grasped by the fingers and thumb of the left hand at the point A represented in Fig. 20.

Fig. 20.



In thus grasping the wand with the left hand the knuckles of the four fingers will be to the front, and the thumb to the rear.

At the second count (2) the wand is raised by the left hand until the back of the wrist of the left hand touches the bottom of the chin,

the right arm remaining perfectly stationary, as in Fig. 19, extended down by the side of the body, while the wand is being drawn up to the height represented by Fig. 21.

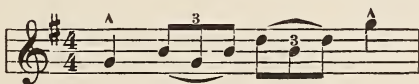
Fig. 21.



At the third count (3) the left arm is brought to the left side as in Fig. 19, while the right hand holds the wand between the thumb and forefinger in the position to which it has been raised in Fig. 21. The wand is thus *invariably* held between the thumb and forefinger of the right hand while marching to the standing positions, and while executing the other marches following the Wand Exercises. The left hand is at the waist—thumbs to the front, and fingers pressed against the spine—while marching, and only at the sides of the body when the pupil is commanded to “*Faces Front!*”

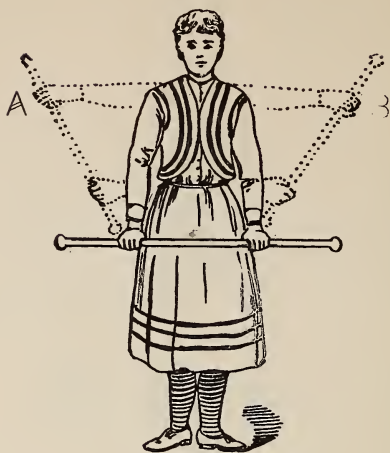
## WAND EXERCISES, No. 1.

Having “Formed Class,” march to the standing places the same as in the other exercises, and having “Faces Front,” the Instructor commands:



“WAND EXERCISE—FIRST POSITION!”

Fig. 22.



## 1ST POSITION.

At the last word of this command, "*Position!*" the wand is brought down in front of the body and grasped by the left hand at the *same distance* from the opposite end that it is grasped by the Right hand, the latter not changing its place of holding the wand, represented in Fig. 21.

## MOVEMENTS.

These are made to the Right, A, as represented by the dotted lines, and to the left, represented by the dotted lines, B, as follows:

	1	2	3	4	5	6	7	8
(1) (Arms)	Right	Pos.	R.	P.	R.	P.	R.	P.
(2) (Arms)	Left	Pos.	L.	P.	L.	P.	L.	P.
(3) (Arms)	Right	Pos.	R.	P.	L.	P.	L.	P.
(4) (Alternate)	Right	Left	R.	L.	R.	L.	R.	2nd Pos.

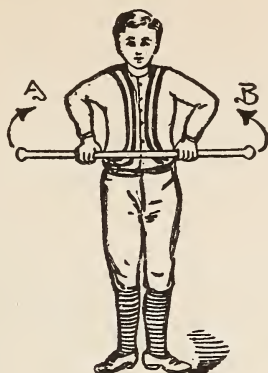
## 2ND POSITION.

The wand being held at the waist, hands grasping it in the same places as in 1st position.

## MOVEMENTS.

These are made by circling the wand around the body at the waist in the direction of the curved arrows, A and B, first to the *right*, then to the *left*, and then alternating thus:

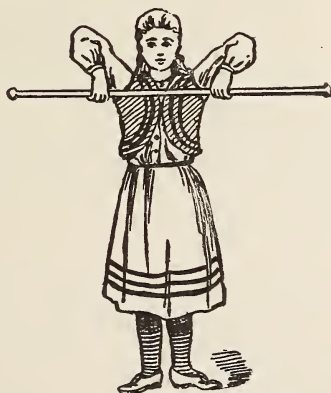
Fig. 23.



	1	2	3	4	5	6	7	8
(1) (Arms)	Right	Pos.	R.	P.	R.	P.	R.	P.
(2) (Arms)	Left	Pos.	L.	P.	L.	P.	L.	P.
(3) (Arms)	Right	Pos.	R.	P.	L.	P.	L.	P.
(4) (Alternate)	Right	Left	R.	L.	R.	L.	R.	3rd Pos.

### 3RD POSITION.

Fig. 24.



Wand as high up on the chest as possible, elbows above the wand invariably when the position is recovered.

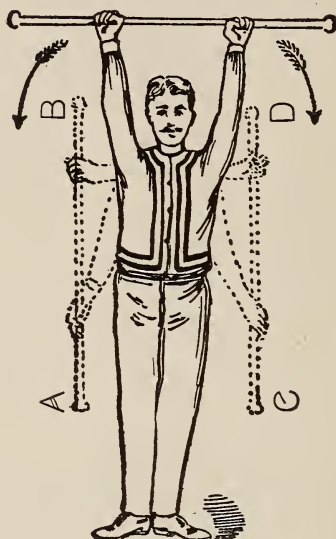
### MOVEMENTS

are first made *down* to the position of Fig. 22, and *out* at arms' length in front of the chest and body, thus :

	1	2	3	4	5	6	7	8
(1) (Arms)	Down	Pos.	D.	P.	D.	P.	D.	P.
(2) (Arms)	Out	Pos.	O.	P.	O.	P.	O.	P.
(3) (Arms)	Down	Pos.	D.	P.	O.	P.	O.	P.
(4) (Alternate)	Down	Pos.	O.	P.	D.	P.	O.	4th Pos.

## 4TH POSITION.

Fig. 25.



Wand over head at full arms' length, body erect.

## MOVEMENTS.

The wand, still grasped by both hands, is brought down to the Right and Left sides of the body in as nearly a perpendicular position as possible, represented by the dotted wands, A B and C D, moving in the directions of the curved arrows thus:

	1	2	3	4	5	6	7	8
(3) (Arms)	Right	Pos.	R.	P.	L.	P.	L.	P.
(2) (Arms)	Left	Pos.	L.	P.	L.	P.	L.	P.
(1) (Arms)	Right	Pos.	R.	P.	R.	P.	R.	P.
(4) (Alternate)	Right	Pos.	L.	P.	R.	P.	R.	AT SIDE.



Or the 4th movement from this position may be made thus:

- |     |       |      |       |      |       |      |       |          |
|-----|-------|------|-------|------|-------|------|-------|----------|
|     | 1     | 2    | 3     | 4    | 5     | 6    | 7     | 8        |
| (4) | Right | Left | Right | Left | Right | Left | Right | AT SIDE. |

At the last count (8) of the fourth movement the wand is held at the right side, as in Fig. 20, the left arm dropping to the left side, as in Fig. 19:

WAND MARCH, No. 1.

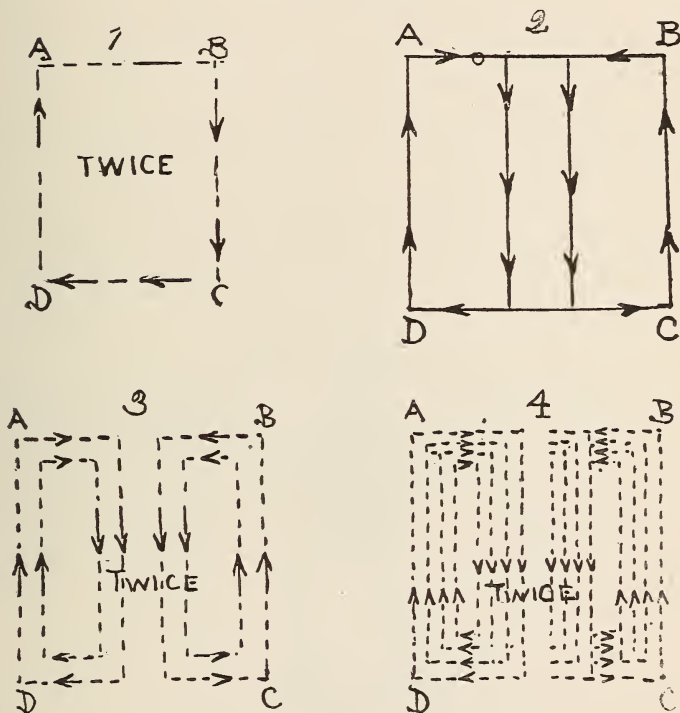


Diagram 1 represents a single marching column; Diagram 2 the class marching in double column down the center, and then separating right and left at the front center; Diagram 3 represents the class marching down the center in *four columns*, the taller pupils invariably being in the center; Diagram 4 the class marching down the center in eight columns. After coming down the center in eight columns *twice*, the class march off the floor and is dismissed. Play Music No. 2 for this exercise, and any of the Marches afterwards.

## WAND EXERCISE, No. 2.

## 1ST POSITION.

Same as that of Wand Exercise, No. 1.

## MOVEMENTS

Also the same as those of Wand Exercise, No. 1.

## 2ND POSITION.

Same as 2nd Position of Wand Exercise, No. 1.

## MOVEMENTS.

Also same as those from 2nd Position of Wand Exercise, No. 1.

## 3RD POSITION.

*Fig. 26.*



Wand extended at arms' length in front of chest and body.

## MOVEMENTS.

The wand is brought into a perpendicular position in front of the body by bringing the right hand down in the direction of the curved

arrow to A, the left hand at the same time moving in the direction of the curved arrow to C. Then the left hand moves to B, while the right hand moves to A. When the right hand moves to A, the left hand will be above it. When the left hand moves to B, the right hand will be above.

Order of these movements is as follows :

	1	2	3	4	5	6	7	8
(1) (R. H.)	Down	Pos.	D.	P.	D.	P.	D.	P.
(2) (L. H.)	Down	Pos.	D.	P.	D.	P.	D.	P.
(3) (R. H.)	Down	Pos.	D.	P. (L. H.)	D.	P.	D.	P.
(4) Altern.	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Down} \\ \text{(L. H.)} \\ \text{Up} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Up} \\ \text{(L. H.)} \\ \text{Down} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Down} \\ \text{(L. H.)} \\ \text{Up} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Up} \\ \text{(L. H.)} \\ \text{Down} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Down} \\ \text{(L. H.)} \\ \text{Up} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Up} \\ \text{(L. H.)} \\ \text{Down} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Down} \\ \text{(L. H.)} \\ \text{Up} \end{array} \right.$	$\left\{ \begin{array}{l} \text{(R. H.)} \\ \text{Down} \\ \text{(L. H.)} \\ \text{Up} \end{array} \right.$ 4th Pos.

In the fourth movement from this position the wand is not brought back into position at the even counts 2, 4, 6, but makes alternate movements to the right and left in a half circle.

#### 4TH POSITION.

Same as that represented in Fig. 25, the wand being extended at arms' length over head.

#### MOVEMENTS

are made first *down* to the chest *in front*, the elbows being above the wand, as in Fig. 24; and then *back* behind the shoulders, as represented by Fig. 27.

Fig. 27.



## ORDER OF MOVEMENTS.

	1	2	3	4	5	6	7	8
(1)	Front	Pos.	F.	P.	F.	P.	F.	P.
(2)	Back	Pos.	B.	P.	B.	P.	B.	P.
(3)	Front	Pos.	F.	P.	B.	P.	B.	P.
(4)	Front	Back	F.	B.	F.	B.	F.	AT SIDE.

The last movements from this position being made alternately in front upon the chest, and then over head, behind the back of shoulders. Play Music *No. 2* for this Exercise.

## MARCH.

After this Exercise the class may execute any of the preceding diagrammed Marches in "*quick time*" instead of the regular slow marching time, the pianist playing Music *No. 6*, or any other quick time March.

---

WAND EXERCISE, No. 3.

## 1ST POSITION.

Same as that of the 1st Position in Wand Exercise, No. 1, Fig. 22, wand being down in front of the body, held at full arms' length.

## MOVEMENTS

first are made by bringing the wand to a perpendicular position upon the *left side* of the body by keeping the *left hand* down, and circling out and upward until the Right fore-arm is up underneath the chin, and then making a similar movement by raising the Left fore-arm up under the chin, while the right hand remains stationary in position.

In making these movements with the right arm, the left arm remains stationary, the wrist of the left hand only turning as the wand is being brought up to the perpendicular position at the right side. In the same manner the right remains stationary, the wrist only turning when the left fore-arm is brought upward underneath the chin.

Fig. 28.



ORDER OF MOVEMENTS.

		1	2	3	4	5	6	7	8
(1)	(R. A.)	Up	Pos.	U.	P.	U.	P.	U.	P.
(2)	(L. A.)	Up	Pos.	U.	P.	U.	P.	U.	P.
(3)	(R. A.)	Up	Pos.	U.	P.	(L.A.) U.	P.	U.	P.
(4)	{ (R. A.) (L. A.) }	{ Up Down }	{ D. U. }	{ U. D. }	{ D. U. }	{ U. D. }	{ D. U. }	{ U. D. }	{ 2nd Pos. }

2ND POSITION.

This position is *similar* to that represented by Fig. 26, the wand being held between the tips of the fingers and the thumbs, extended in front at arms' length, the hands being raised from the wrists so that the palms are presented to the front.

THE MOVEMENTS

are made by first moving hands *down* from the wrists so that the *knuckles* will be to the front at the odd counts 1, 3, 5, 7, and recovering position again at the even counts 2, 4, 6, 8. While this is being done the arms remain stationary and extended directly in front of the body. The next movements are made by bending the *Fore-arm* upwards into a perpendicular position at the elbow, the upper part of the arm being kept at rest in position. These movements are only those of the hands from the wrists, and of the fore-arm from the elbow. When the fore-arm movement is made, the wand will be raised to the height of the forehead.

## ORDER OF MOVEMENTS.

	I	2	3	4	5	6	7	8
(1) (Wrists)	Down	Pos.	D.	P.	D.	P.	D.	P.
(2) (Fore-arm)	Up	Pos.	U.	P.	U.	P.	U.	P.
(3) (Wrists)	Down	Pos.	D.	U. (F.A.)	U.	P.	U.	P.
(4) (Wrists)	Down	Pos. (F.A.)	U.	P. (W.)	D.	P. (F.A.)	U.	3rd Pos.

## 3RD POSITION.

This is the same as Fig. 24, the wand being held at arms' length overhead, the body being perfectly erect.

## THE MOVEMENTS

are first made by bringing the right arm down to the right side of the body, and at the same time bending the left fore-arm at the elbow and bringing it down until the left hand rests upon the top of the head; second by making a similar movement to the left side of the body until the right hand is on top of the head, and the left arm down at the side, represented by the following

Fig. 29.





ORDER OF MOVEMENTS.

	1	2	3	4	5	6	7	8
(1) (R. A.)	Down	Pos.	D.	P.	D.	P.	D.	P.
(2) (L. A.)	Down	Pos.	D.	P.	D.	P.	D.	P.
(3) (R. A.)	Down	Pos.	D.	P. (L.A.)	D.	P.	D.	P.
(4) (Altern.)	{ R. A. Down	L. A. Down	R. A. Down	L. A. Down	R. A. Down	L. A. Down	R. A. Down	4th Pos.

4TH POSITION.

This position is similar to that represented by Fig. 25, only differing from it in that the hands are moved nearer the ends of the wands so as to facilitate the execution of the movements. At the last (eighth) count, in making the movements from the 3rd Position the hands are slipped along the wands to a distance of about four inches from each end; at the same time the 4th Position over head is taken.

THE MOVEMENTS.

Fig. 30.



These movements are all made, from the position over head, *down* behind the back of the body—represented by the dotted wand A B—in the following order:

	1	2	3	4	5	6	7	8
(1)	{ R. H. Down	L. H. Down	R. H. Up	L. H. Up	R. H. Down	L. H. Down	R. H. Up	L. H. Up
(2)	{ L. H. Down	R. H. Down	L. H. Up	R. H. Up	L. H. Down	R. H. Down	L. H. Up	R. H. Up
(3)	{ R. H. Down	L. H. Down	R. H. Up	L. H. Up	L. H. Down	R. H. Down	L. H. Up	R. H. Up
(4) Altern.	{ R. H. Down L. H. Up	L. H. Down R. H. Up	R. H. Down L. H. Up	L. H. Down R. H. Up	R. H. Down L. H. Up	L. H. Down R. H. Up	R. H. Down L. H. Up	Wand at R. side.

While executing this Wand Exercise, No. 4, play Music No. 2.

### MARCH.

Form the same figures as diagrammed for Wand March, No. 1, on page 63; and at the second formation of the class in eight columns down the center, when the first line of eight pupils reach the front, instead of separating, have them "*halt*," and at the command "*ORDER—WANDS!*" the ends of the wands are allowed to drop upon the floor, slipping through the thumbs and fingers to the position of Fig. 19. They are then again brought up to the shoulders in time with the counting "*1, 2, 3*," as they were at first. This drill may be repeated several times, and at the conclusion the class may be "*double quicked*" off the floor.

This concludes our Calisthenic Exercises with the Wands. Many other beautiful and healthful Exercises could be here introduced, but we leave them out for the want of space. The Teacher who has carefully practiced his class in the Exercises herein presented will readily be able to invent others equally as interesting to himself and his pupils.

## Calisthenic Exercises with Rings.

The best and most popular Rings for Exercises in Schools and Classes are made of wood. Any hard wood will answer. They should be made of two different kinds of wood, or they may be painted thus to suit the taste, one half being light colored, the other half dark colored. The body of the rings suitable for boys and girls should be three-fourths of an inch in thickness, and have an inner diameter of four and a half inches. The very best rings for Calisthenic Exercises are high priced; but a very good and suitable ring, generally sold by dry goods

merchants as a towel ring, can be purchased for a small sum, and made to answer all necessary purposes.

In forming a class for Ring Exercises the *odd-numbered* pupils have *dark-colored* rings in their right hand, and the others *light-colored* rings in the same hand. The hands are at the sides when standing and facing Front. The right hand holding the ring down at the side of the body, the left hand being at the waist, when marching.

## FIRST RING EXERCISE.

The four different positions, and also the different movements, are made exactly the same as in the "Single Dumb-Bell Exercise," as described commencing on page 34. The same March following the "Single-Bell Exercise" is performed—with this variation: When the two columns come down the center in twos the ring hand is gracefully raised over the head, the knuckles being to the front, and the ring being held by the tips of the fingers and thumbs.

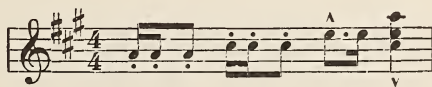
Music *No. 7* should be played while exercising, and Music *No. 3* while marching, the class executing the "Polka Step" instead of the regular marching step.

All the other Ring Exercises are "Combined"; that is, require *two pupils* to make the proper movements with the rings, each pupil grasping the ring of his or her partner with the left hand while facing each other.

## SECOND RING EXERCISE—COMBINED.

### 1ST POSITION.

The class having been formed, and having marched to their standing places, the Instructor gives the command, "SECOND RING EXERCISE—FIRST POSITION!"



At the last word, "Position," the odd numbers face to the Left, and the even numbers to the Right, take one step forward with the *left* foot and *plant* it, then one step forward with the *right* foot so as to bring

them side by side. At the same moment the right foot is advanced forward, the *odd numbers* extend their dark-colored rings straight out in front of their chests, and it is grasped with the *right hand* by the even numbers, who have changed their *light-colored* rings to their *left* hands and hold it against their waists—thus :

Fig. 31.



#### THE MOVEMENTS.

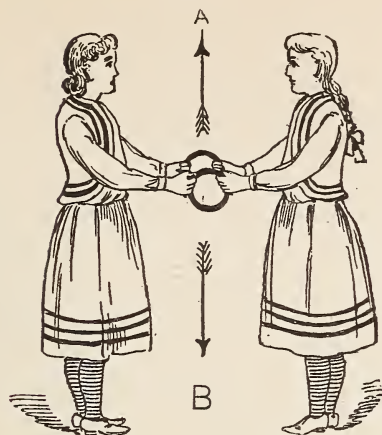
Pupil No. 1 *pulls* the ring towards himself until his elbow is as far behind him as possible, at the odd counts 1, 2, 3, 5, 7, while No. 2 *pushes* it forward; and then pupil No. 2 *pulls* the ring towards himself at the even counts 2, 4, 6, 8, while No. 1 *pushes* in return. Eight alternate motions are thus made.

At the last count (8) pupil No. 2 extends his ring—still held in the left hand—to pupil No. 1, who grasps it with his left hand (both bringing their right hands to their waists), when Eight similar movements are made by pupil No. 1 pulling the ring at the odd counts, and pushing it at the even counts, while pupil No. 2 does the reverse. Next *four* similar movements are made with the *dark* ring, and *four* with the *light* ring; and, finally, Eight similar movements are made, alternating, first with the black ring, and then with the white; and at the last count (8) taking the

#### 2ND POSITION.

Both pupils bring the right foot back to the side of the left at the last count (8) of the 1st Position, pupil No. 2 at the same moment changing the ring from the left to the right hand, and both rings are taken hold of by each pupil, as in the following Fig. 32.

Fig. 32.



THE MOVEMENTS

are made perpendicularly *up* in the direction A, and *down* in the direction B, alternately by the Black and White rings—thus:

	1	2	3	4	5	6	7	8
(1) (Black Ring)	Up	Down	U.	D.	U.	D.	U.	D.
(2) (White Ring)	Up	Down	U.	D.	U.	D.	U.	D.
(3) (Black Ring)	Up	Down	U.	D. (W.R.)	U.	D.	U.	D.
(4) (Both)	Up	Down	U.	D.	U.	D.	U.	3rd P.

3RD POSITION.

Fig. 33.





Simultaneously with the last count (8) the pupils take *one* step forward with the left foot, bringing the Right to its side close enough for the toes of the shoes to touch, as represented in Fig. 33.

The Movements are then made by raising the *black* and *white rings* up over head as high as possible, in the direction of the arrow point A, and recovering position at the side again—thus:

	1	2	3	4	5	6	7	8
(1) (B. R.)	Up	Down	U.	D.	U.	D.	U.	D.
(2) (W. R.)	Up	Down	U.	D.	U.	D.	U.	D.
(3) (B. R.)	Up	Down	U.	D.	(W. R.) U.	D.	U.	D.
(4) (Both)	Up	Down	U.	D.	U.	D.	U.	4th Pos.

In the last (4th) movement the upper edge of the rings are struck together at the point A over head.

#### 4TH POSITION.

Fig. 34.

A.



At the last count of 8 in the 3rd Position, instead of bringing the rings down to the sides from the point A, keep the rings over head, and turn "back to back," pupil No. 1 turning to the right, and pupil No. 2 to the left, UNDERNEATH THE BLACK RING, as the white ring is lowered.

The Movements are then made up to the point A with the black and white rings respectively as follows:



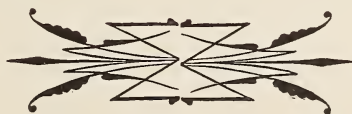
	1	2	3	4	5	6	7	8
(1) (B. R.)	Up	Down	U.	D.	U.	D.	U.	D.
(2) (W. R.)	Up	Down	U.	D.	U.	D.	U.	D.
(3) (B. R.)	Up	Down	U.	D.	(W. R.) U.	D.	U.	D.
(4) (Both)	Up	Down	U.	D.	U.	D.	U.	Turn.

At the last count of 8 the pupils turn under the *white ring*, facing each other, then separate and step back into their standing places, and execute the concluding March, which is the same as that for the "Foot Exercise March," on page 30. When the last figure of Diagram 4 is formed, the pupils cross the right arm over the left, take hold of the rings of each other with their left hands, and execute the "Foot Exercise" *twice*: *first* with the arms crossed, and down in front of the body, and *second* when the arms are raised over head; after which the class is dismissed.

Play Music No. 7 for this Ring Exercise, and No. 4 for the March.

## Calisthenic Exercises with Indian Clubs

May be executed in a similar manner to those described in this book for the *Double Dumb-Bells*. The music, however, must be played much slower, as all "Club Exercises" are difficult of execution, and injurious when not properly practiced. They are more adapted for private practice by single pupils than for public exhibitions in classes. We therefore omit them from our further consideration, and conclude our "Book of Calisthenic Exercises" with the introduction of a few popular "*Musical Sketches*" as pleasing pastimes to the pupils and their Instructor, which we hope they will all appreciate.



## Broom Drill and March.

Form the class in the same manner as described in this book for the practice of the Calisthenic Exercises with Wands. While marching the brooms are to be held in the Right hand, with the straw part above the shoulder.

FIRST have the class execute as many of the Marches herein diagrammed as may be thought proper, and at the close of these fancy marches perform the regular March to standing places, as described on page 7; and at the command, all *Face Front*.

SECOND. The class then executes the following commands in regular order as printed. They may be performed either with or without musical accompaniment. If music is employed with them, count 1, 2, 3, 4, in regular time with the rhythm. When a command is to be executed in ONE MOTION the body and its members are completely at rest during the counts 2, 3 and 4. If TWO MOTIONS are employed, they are made at 1 and 2, while 3 and 4 are rests. If there are THREE MOTIONS to execute a command, then these motions are made at the counts 1, 2 and 3, while all the members of the body rest at the last count 4.

### COMMANDS.

#### I. "ORDER—BROOMS!" (*One Motion.*)

Count 1, 2, 3, 4. At 1, without making any movement of the body and its members, let the handles slip through the fingers of the Right Hand to the floor, the Brooms being thus held in a perpendicular position. Rest in position at 2, 3, and 4.

#### II. "SHOULDER—BROOMS!" (*Three Motions.*)

Count 1, 2, 3, 4 and at 1, promptly seize, with the tips of the fingers and thumb of the Left Hand, the handle at a point on a line with the elbow of the Right Arm! At 2, raise the handle through the fingers of the Right Hand until the Knuckles of the Left Hand touch the chin. At 3, promptly bring the Left Arm to the Side of the body. Rest at 4.

#### III. "SUPPORT—BROOMS!" (*Three Motions.*)

Count 1, 2, 3, 4. At 1, seize the handle with the tips of the fingers and thumbs of the Left Hand at a point just above the Right Hand when the broom is at a *Shoulder*. At 2, bring the Right Fore-Arm above the Left Hand to a position straight across the breast, with the palm of the

Right Hand open and upon the Left Shoulder or a little below it. At 3, bring the Left Arm down to the side of the body, and at 4, rest, in position.

#### IV. "RIGHT—OBLIQUE!" (*Three Motions.*)

Count 1, 2, 3, 4. At 1, seize the handle of the broom near its end, below the Right Arm, with the tips of the fingers and thumb of the Left Hand. At 2, bring the Right Fore-Arm, from the position of Support (III) across the Chest in a straight line to the handle and seize it with the fingers of the Right Hand. At 3, bring the Left Hand (still holding to the broom) to the Left Hip, while the Right Hand remains stationary, the broom thus being held directly across and in front of the body, in a diagonal line from the Left Hip to the Right Shoulder. At 4, rest.

#### V. "LEFT—OBLIQUE!" (*One Motion.*)

Count 1, 2, 3, 4. Hold the broom with the Right and Left Hands, the same as in Right Oblique (IV), and without changing the position of the Hands at 1, move the Right Arm and Hand in a straight line directly across the Chest to the Left Shoulder, and at the same time move the Left Hand across the body to the Right hip, thus reversing the diagonal, so that it will be from the Right hip to the Left Shoulder. Rest in position at the counts 2, 3 and 4.

#### VI. "PRESENT—BROOMS!" (*One Motion.*)

Count 1, 2, 3, 4. With both hands holding to the handle the same as in Left Oblique (V), bring the broom directly in front of the body, and extend it at arm's length in a perpendicular position, the Right Hand *above* the Left. Rest at the counts 2, 3 and 4.

#### VII. "REVERSE—BROOMS!" (*Two Motions.*)

Count 1, 2, 3, 4, and at 1, from the position of Present Brooms (VI), without changing the position of either hand, *reverse* the broom so that the straw part of it will be down towards the floor, and the handle pointing perpendicularly upward, the Left Hand above the Right. Rest at 2. At 3 *reverse* back again to the position of Present Brooms (VI), and rest at 4, in position.

#### VIII. "CARRY—BROOMS!" (*Two Motions.*)

Count 1, 2, 3, 4. At 1, from the position of Reverse Brooms (VII), bring the broom *down* at arm's length in front of the body, horizontal

and touching the dress. At 2, rest. At 3, change the Right Hand from an *under-grip* of the handle to an *over-grip* of the same, the Left Hand being kept stationary, and then rest at the count 4.

#### IX. "NECK—REST!" (*One Motion.*)

Count 1, 2, 3, 4. At 1, from the position of Carry Brooms (VIII), raise the broom *up in front* of the body and *over* the head and let the handle rest upon the shoulders at the root of the neck, both hands clasping the handle tightly. Rest at 2, 3 and 4.

#### X. "CHARGE—BROOMS!" (*Three Motions.*)

Count 1, 2, 3, 4. At 1 from position IX bring the broom *over* the head from behind to the position in front as in Carry Brooms (VIII). At 2, change the Left Hand from an *over-grip* to an *under-grip* of the handle. At 3, bring the Right Hand to the hip, the Left Hand at the same time holding up the handle on the right side and in front of the body, at nearly an angle of 45 degrees. At 4, rest in this position.

#### XI. "ALL—KNEEL!" (*One Motion.*)

Count 1, 2, 3, 4. With both hands grasping the broom, as in previous position (X), drop upon the Right knee without removing the Left foot from its position. Rest in this position at the counts 2, 3 and 4.

#### XII. "ALL RISE!" (*Two Motions.*)

Count 1, 2, 3, 4, and at 1 rise to an erect position upon both feet. At 2, Rest, and at 3 bring the Left Hand to the side of the body, the Right Hand alone holding the broom at the Shoulder (II), this time the broom being reversed, the straw part nearest the floor and the handle pointing upward perpendicular. Rest at the count 4.

#### XIII. "ALL—SWEEP!" (*Three Motions.*)

Count 1, 2, 3, 4. At 1, drop the broom to the floor, letting the handle slip through the fingers of the Right Hand. At 2, seize the handle, near the top, with the Left Hand. At 3 and 4 *sweep the floor* in front of the body, from the Right to Left, and back again from Left to Right, in regular time with the music. Continue thus to sweep, getting faster and faster with the accelerating of the music, until the command is given to

#### "MOUNT—BROOMS!"

when each pupil mounts his or her broom as they would a horse (the boys *astride*, the girls *sideways*), and all ride off the stage at a steeple-chase, helter-skelter galop, and the *Curtain Falls*.

## Fan-Drill and March.

Each pupil has a fancy Japanese Folding Fan, which is held in the Right Hand, while marching to the Standing Places, both arms hanging loosely and gracefully at the sides of the body. Upon reaching the Standing Places, at the moment of the command, "FACES FRONT," promptly. Then counting regularly with the rhythm of the music, 1, 2, 3, 4, 5, 6, 7, 8, execute the following

### MOVEMENTS.

#### I.

1st. Holding the *Closed* Fan by the tip-end of the handle between the fingers and thumb of the Right Hand (the fan ribbon over the wrist), swing the fan forward at the odd counts and backwards at the even counts.

2nd. At the odd counts tap the open palm of the Left Hand extended in front of the body with the upper side of the fan, and at the even counts bring it to a perpendicular position with the Right Hand also extended out in front of the body.

3rd. Tap the right side of the nose with the upper end of the fan at the odd counts, and at the even counts resume position of the Right Hand at the side of the face.

4th. Describe seven complete circles in front of the body with the fan, it being held by the ribbon around the wrist and allowed to circle freely by means of this ribbon from the Right over to the Left at each count. At the last count (8) the fan is opened and held in the Right Hand.

#### II.

With the *Opened* Fan held in the Right Hand extended gracefully and coquettishly to the right side of the body, the Left Hand at the waist, execute the Foot and Leg Calisthenic Exercises, as described on pages 26, 27 and 28.

#### III.

With the fan opened, gently fan the face from the Right to the Left, holding the fan in the Right Hand, and keeping time with the music to the counts 1, 2, 3, 4, 5, 6, 7, 8. At 8, change the fan to the Left Hand, and then fan the face forward and back to the counts 1, 2, 3, 4, 5, 6, 7, 8. At 8, change the fan to Right Hand again and make



*four* movements; then change to the Left Hand, make *four* movements. At the last 8, hold the fan with both hands and fan the face directly in front, first toward it and then from it, while counting 1, 2, 3, 4, 5, 6, 7, 8. After the last 8, hold the opened fan against the face so that the eyes can peep over the top edge of it, while the Foot and Leg Exercises are repeated a second time.

## IV.

Hold the *closed* fan directly out in front of the body, the Right Hand holding the *inner* wooden side, the Left Hand holding the *outer* wooden side, then make eight movements by opening the fan to the right with the Right Hand, while the Left Hand remains stationary out in front. Next Eight movements are made with the Left Hand, opening the fan to the left, while the Right Hand is stationary in front. Then four similar movements with the Right Hand to the right, and four with the Left Hand to the left. Finally, make Eight movements with both hands, opening and closing the fan directly out in front of the body. Immediately following the last count (8) open the fan again with both hands, keep it extended thus in front of the body, and then for a third time execute the Foot and Leg Exercises as before.

## V.

Hold the lower parts of the handle of the *closed* fan with the tip ends of the fore-fingers and thumbs of each hand, the fan being thus held in a perpendicular position behind the head and extending above it. Then make the following movements:

- (1) Open the fan 8 times with the Right Hand to the right. the Left remaining stationary.
- (2) Open the fan 8 times with the Left Hand to the left, the Right remaining stationary.
- (3)  $\left\{ \begin{array}{l} 4 \text{ times to the right with the Right Hand.} \\ 4 \text{ times to the left with the Left Hand.} \end{array} \right.$
- (4) 8 times with both Right and Left Hands to the right and left, simultaneously.

After the last count (8) with the fan thus opened behind the head and extended above it, again execute the Foot and Leg Exercises to the Polka Step music, and at the conclusion of the Exercises perform any of the preceding Marches, employing the Polka step throughout. After which form the semi-circle, as represented by the diagram 4, page 30, and again execute the Foot and Leg Exercises. Close with Tableaux of fans held open behind the head, and

*The Curtain falls.*



## Imitation Orchestra.

Each pupil is provided with a light pine ruler or stick, about twenty-four inches in length and one inch in thickness, with which imitations are made of playing upon the following named instruments;

1. Violins.
2. Clarinets.
3. Cornets.
4. Flutes.

The Violin imitations are made by holding the ruler or stick in the Right Hand, between the tips of the thumbs and first two fingers, about three inches from the end, in the same manner in which a violin bow is correctly held. The Left arm is held extended straight out from the shoulder, the Left hand in the position of holding the neck of the violin. Then place the *edge* of the ruler against the inside of the elbow of the Left arm thus extended, and move the ruler up until the Right hand is in a position even with the Left arm. The ruler is thus held at an angle of about 45 degrees.

The imitation movements of the Violin bow are then made thus: Count 1, 2, for  $\frac{2}{4}$  or  $\frac{2}{8}$  time, and bring the ruler *down* from "heel to point" at the 1, and then up again from "point to heel" at 2. For  $\frac{3}{4}$  or  $\frac{3}{8}$  time count 1, 2, 3, and at 1 bring the ruler *half-way* down, at 2 *full-way* down to the point, and at 3 bring it up from "heel to point" again. The imitation tones of the violin are made by singing the syllable "LAL" to each note of the piece to be played. Thus the musical scale will be *bowed* and played in  $\frac{2}{4}$  time:

	1	2	3	4	5	6	7	8
Tone.	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>	<i>Lal</i>
Bow.	Down	Up	Down	Up	Down	Up	Down	Up

The imitation CLARINETS are held between the tips of the fingers of the Right and Left hands (the Right being *below* the Left), the fingers being separated widely apart from each other and worked up and down in time with the rhythm of the piece of music to be played. The top of the ruler is held lightly against the under part of the lower lip. The ruler is thus held in correct position with the thumbs of both hands against the chest.

The imitation tones of the clarinets are made by *humming* with the mouth closed firmly. The scale in  $\frac{2}{4}$  time will thus be played by the clarinets:

	1	2	3	4	5	6	7	8
Tones.	Hm	m	m	m	m	m	m	m
Fingers of Right and Left Hands	Down Up		Down Up		Down Up		Down Up	
	Up Down		Up Down		Up Down		Up Down	

The imitation CORNETS are held in the same manner as the clarinets, but in playing only the fingers of the Right hand are moved in time with the music, while the Left hand holds the instrument lightly to the lips in a position extended directly out in front of the mouth. The tones of the Cornet are imitated by singing the syllable "Too." The scale will thus be played by the cornets:

	1	2	3	4	5	6	7	8
Tones.	Too	Too	Too	Too	Too	Too	Too	Too
Fingers of R. Hand	Down Up		Down Up		Down Up		Down Up	

The FLUTES are held in the Right and Left hands in the same way that the clarinets are held, the Right hand being below the Left, and the fingers of both hands are moved up and down in time with the music. The upper part of the flute, about three inches from the upper end, is held against the lower lip, the lower part being extended to the right and held horizontally close to the right side of the face. The tones of the flute is imitated by "*whistling*," and the scale thus played:

	1	2	3	4	5	6	7	8
Tones Whistle	Whoo	Whoo	Whoo	Whoo	Whoo	Whoo	Whoo	Whoo
Fingers of R. Hand and L. Hand	Down Up		Down Up		Down Up		Down Up	
	Up Down		Up Down		Up Down		Up Down	

In forming the Imitation Orchestra class, have an equal number of pupils for each of the four different kinds of instruments, the smaller pupils to play the Violins, the next in size the Clarinets, the next in size the Cornets, and the largest pupils (*boys* if possible) to play the Flutes.

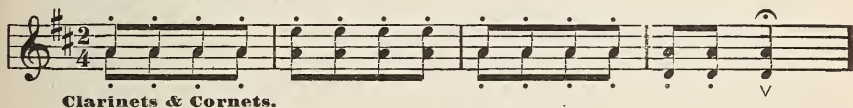
After the class is thus formed (having previously been thoroughly drilled in keeping time in making the movements as described), they

march to their standing places, and Face Front. They then make imitations of *tuning* their instruments, by first all sounding the pitch of "A" (2nd space), the Violins singing "*Lal*," the Clarinets humming "*M-m*," the Cornets "*Too*," and the Flutes "*Whoo*" (whistling). They then sound "E" (3d space), then "A" again, then "D" (1st space below), and lastly, low "G" (3rd space below). They then play the scale in  $\frac{2}{4}$  time in the key of D (2 sharps), all making their appropriate imitations, both in tones and fingering of their instruments. After which any well-known march, schottische, &c., in  $\frac{4}{4}$ ,  $\frac{4}{8}$ ,  $\frac{2}{4}$  or  $\frac{2}{8}$  time may be played and imitated, closing the concert with some popular waltz in  $\frac{3}{4}$  time, which is more difficult to execute, and will therefore have to be well practiced before rendered before a cultivated and refined musical audience.

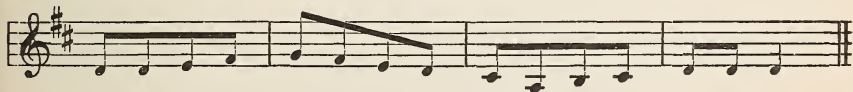
## Yankee Doodle.

*Introduction. Tuning.*

**Violins & Flutes. Slow.**



**Vivace.**



## YESTERDAY; or, GRANDMA'S DREAM.

By FRANK L. BRISTOW.

A pleasing Musical Sketch for Grandma in Character, with refrains and choruses for any number of young or old folks, containing beautiful Calisthenic Exercises, imitating the turning of the Spinning Wheel of long ago, Churning, Rocking the Baby's Cradle, Knitting, Sewing, and playing the old-fashioned game of

"Peas' porridge hot—  
Peas' porridge cold—  
Peas' porridge in the pot nine days old."

—FIRST VERSE.—

"It was only yesterday that I was a little girl,  
And I lived many a mile from town;  
When often in my play and singing with the whirl,  
I made the spinning wheel go round!"

—CHORUS.—

(*Humming.*)

"H—m—m! what a merry, merry sound it made,  
With a h—m—m! as with the spinning wheel I played."

The music to this piece is tuneful and very easily learned. It is published by the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio, with full and complete directions for producing it properly. It has an illustrated title page of Grandma in her Rocking Chair, dreaming of the "Olden time long ago." The price of the Music complete is 50 cents, and may be ordered from the publishers or any other music dealers.

## TO-DAY; or, GRANDPA'S REVERIE DISTURBED.

By FRANK L. BRISTOW.

A Musical Sketch, containing much humorous dramatic action and many pretty Calisthenic Exercises. It is a companion to "YESTERDAY," and may be used in connection with that piece, as an appropriate conclusion, or second part, of Amateur Concerts. The curtain rises upon Grandpa seated in an easy chair in the front center of the stage reading the newspaper of to-day, and making appropriate remarks concerning the "fast times" of the present age. In keeping with these times "A MUSICAL STEAM EXCURSION" is introduced, with a Conductor, Engineer, and Fireman in costume in charge, and a medley of Nurses, Dudes, Dudines, Telegraph and Telephone Operators, Cornetists, Horn-blowers, Chinamen—all accompanied by a "MODERN LADY ARTISTE" upon the Piano Forte.

—FIRST VERSE.—

"In the days of long ago, when I was a little boy,  
"We slowly jogged along, contented, in our way.  
"Times have changed, you know—now the steam we must employ  
"To help along the busy bustle of to-day."

—REFRAIN.—

"Oh, me! Hear the clatter! Oh, me!—what's the matter  
"In the noisy world, I say."

—CHORUS.—

"Times have changed, you know—now the steam we must employ  
"To help along the busy bustle of TO-DAY."

The Music, with full directions, is published by the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio, and will be sent, postage paid, upon receipt of the price, 40 cents.



# TO-MORROW; or, THE MUSIC OF THE FUTURE. 85

By FRANK L. BRISTOW.

This Musical Sketch is a companion to the two preceding. "YESTERDAY," "TO-DAY," and "TO-MORROW," when rendered according to directions, will make a delightful evening's Musical Entertainment, representing, as they do, the different scenes, customs, and follies of the past, present, and the supposed Future. They can not fail to be appreciated by all lovers of pleasing music. In "TO-MORROW," a large sized STAFF is painted upon a curtain of white muslin, together with the "Musical Scale," in half notes. The faces of the notes are cut out and the Singers stand behind this curtain and look through these openings. The Conductor stands in front of the curtain and uses a long pointer in designating the notes to be sung by those behind. The idea is that, in the Future, *the music will sing itself*, instead of having it sung and played by Mortals, as in the present day. The principal "*Motif*" in TO-MORROW is called "OUCH!" and is very beautifully produced by the Artistic Conductor by means of a *sharp prod*, with his pointer in the face of each note.

This piece of music is in press at present, but will soon be issued with full directions for public performance, by the JOHN CHURCH CO., No. 74 West Fourth Street, to whom orders may be sent prior to its publication. Price, 50 cents.

---

## THE TEN LITTLE SUNFLOWERS.

WITH AN ENCORE FOR

## TEN LITTLE WALL-FLOWERS.

By FRANK L. BRISTOW.

A group of ten Sunflower blossoms is painted upon white muslin for a background, the face of the flower being cut out. Ten little girls stand behind the curtain and look through these openings and sing—each a verse—and then successively withdraw the face from the opening.

— I —

"Ten little Sunflowers blooming all so fine,  
One of them went to seed and that left NINE!"

After the Sunflowers have sung and disappeared, the "Ten Wall-flower Maids" may come upon the stage. Each of them is in hunt of a husband with a title of Nobility, and all are successful except the *last one*, who sings as follows:

— TENTH VERSE. —

"One little Wall-flower—all the *titles* gone—  
She cries herself to death, and that leaves NONE!"

After which the rich father enters and bestows the paternal benediction upon his daughters and sons-in-law, with

"BLESS YE, MY CHEE-IL-DREN!"

The Encore requires the sons-in-law to be in costume to make it effective.

— FIRST VERSE. —

"Ten little Wall-flowers hunting o'er the Rhine,  
One bags a German Prince, and that left NINE!"

Published by the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio, with full directions for production. Price, 40 cents.

# A NATURAL SPELL.

By FRANK L. BRISTOW.

*A Humorous Octette, Arranged to Represent a Spelling School Singing:*

"B-A, Ba, K-E-R,	Baker.
R-A, Ra, K-E-R,	Raker.
L-A, La, D-Y, Dy,	Lady.
SHE-A, Sha, D-Y, Dy,	Shady," etc.

In rendering this "Spelling School" the Eight pupils may be dressed in costumes to represent country school children, and the acting of each scholar thus be made very ludicrous. The "School Master" may also be introduced to "give out the word" before it is spelled by the pupil in proper turn. The last Base pupil represents a very "Bad Speller," and is necessarily at the "Foot," and wears a Dunce Cap. During the "Musical Recess" (an interlude), time and opportunity is given for some good acting, such as Apple Eating, Gum Chewing, and imitation Kissing of School Sweethearts, etc.

The Corrected Edition of this piece is published, with necessary directions, in Sheet Music form, by the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio, the price being 50 cents per copy.

## THE LITTLE WAITERS.

By FRANK L. BRISTOW.

A Humorous Musical Sketch, for young or older folks, representing the different Manner of Serving at the Table, by Native, French, Irish, Dutch, and Chinese Waiters, accompanied by appropriate Marches and Calisthenic Exercises, with Japanese Serving Trays, A HEAD WAITER introduces the other Waiters upon the Stage and directs their movements during the Marches and Calisthenic Exercises. In addition to singing the Regular Songs, as written for the "Little Waiters," other songs may be interpolated at will to suit the taste of the Musical Director of the piece.

This piece is at present in press, and will soon be issued, with full directions for representation, by the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio. Price, postpaid, 50 cents.

"BUT"—A Good Song with a Slight Objection.

"SPILT-MILK"—An Irish Character Song.

These two excellent and taking pieces by Frank L. Bristow, may be introduced appropriately as Interludes between the Marches and Exercises of the "Little Waiters." The price of each of them is 35 cents net.



# THE PLEIADES; or, SEVEN SISTERS.

87

*A Cantata of the Stars; for Young Ladies, with Choruses for any number of Little Girls.*

By FRANK L. BRISTOW.

When sung entire, with appropriate scenery and action, nothing could be more beautiful than this charming Sketch to fill out an entire evening's Musical Concert Programme. Or it may be "cut," so as to make it suitable for the Second Part of a Concert. MERCURY—the Messenger of the Gods—is introduced in Costume, and he frequently enlivens the piece with his rollicking Song, while the SEVEN SISTERS join in the Chorus.

"Twinkle, Twinkle, Twinkle, Twinkle  
Little Star, Little Star, Little Star;  
How I wonder, wonder, wonder what you are," etc.

The Calisthenic Marches of the little girls, in costumes, representing the several Months of the different Seasons, are also very beautiful and pleasing. There is nothing better suited for the Closing Musical Exercises of a Young Ladies' Seminary than the "Seven Sisters," as it is wonderfully charming, as well as refining and instructive to both singers and audience.

Published in book form, with full directions for rendition, by the JOHN CHURCH Co., 74 West Fourth Street, Cincinnati, Ohio. Sent, postpaid, on receipt of price, 35 cents per copy.

N. B.—Mercury's Song and Chorus, "Twinkle, twinkle," is also published in Sheet Music form, and may be sung separately from the Cantata.

---

# THE RAINBOW.

*A Cantata for Eight Young Ladies.*

By FRANK L. BRISTOW.

The Cantata of the "RAINBOW" has been successfully rendered in many of the leading Colleges for Young Ladies in the United States. The necessary scenery, costumes, etc., are easily obtainable, while the music is light, pleasing, and readily learned. Seven young ladies represent the Seven Colored Rays—Red, Orange, Green, Blue, Indigo, and Violet—each singing an appropriate solo. The three primary colors—Red, Yellow, and Blue—render a charming Trio. Each secondary color is introduced by a Duet, while many Choruses are sung by all combined. The opening scene—representing a passing shower—introduces "LIGHT" as the Mother of the Colored Rays. Light's part in the Cantata is all recitation, and the poetry is well adapted for the display of first-class elocutionary powers.

The Rainbow is published in book form by the JOHN CHURCH Co., 74 West Fourth Street, Cincinnati, Ohio, and will be sent, post-paid, to any address in the United States upon receipt of the price, 50 cents per copy.

# HEROES!—A MILITARY MARCHING SONG.

*For 4, 8, or 16 Boys.*

By FRANK L. BRISTOW.

This Sketch is for boys only. They are to be dressed in the Military Costumes as illustrated on the title page, representing the four branches of the army—Infantry, Navy, Cavalry, and Artillery. While March No. 1 is played the boys march upon the stage in the following order: Infantry, Marines, Cavalry, and Artillery. After marching around the stage they form in line in front of audience and sing "Hooray!" introduction to the Infantrymen's Song. They then sing their "Drum Imitation," all "marking time," and then march around the stage to the music of the GRAND MARCH, executing Military or Calisthenic Movements in exact time. Marching into line again, they sing "Hooray!" then the song of the Marines—marking time at "Ye-o-e-ho!" Then Grand March, the Song of the Cavalry, marking time, and Grand March following—afterwards falling into line, the Artillery sing, and all whistle "The Girl I left Behind Me," marking time, all singing their several imitations in chorus. After this the heroes either march off the stage, or a Color Bearer, with his country's flag, enters, marches to the center of the stage and stops. The boys then "Rally 'Round the Flag," forming a circle at equal distances from each other, kneel on one knee, present their guns, swords, oars, and rammers, as if to protect the flag, thus closing with a beautiful tableau.

Published by the JOHN CHURCH Co., 74 West Fourth Street, Cincinnati, Ohio. Price, 75 cents. Full directions, with music complete, accompanying each piece.

## CHICKY, MY CRAINY CROW;

OR,

## THE DAYS OF OUR YOUTH.

*A Character Duet for Grandpa and Grandma.*

By FRANK L. BRISTOW.

—DESCRIPTION.—

Grandpa, in costume, seated on one side of the stage reading a book. Grandma, in costume, on the other side, knitting a stocking. After singing the 1st verse in duet, any number of little boys and girls come upon the stage behind grandpa and grandma, all singing "Chicky, my Crainy Crow," holding on to dress skirts and coat tails, and then march off the stage. During the singing of the 2nd verse a little boy comes upon the stage with a Dunce Cap on his head, mounts a high stool in the back center, lazily eats an apple and goes to sleep, while grandma and grandpa sing "Williamy Trimatoe." During the 3rd verse of the Duet, a VERY FAT little boy comes upon the stage, sits down beside the Dunce's stool, and eats a large "plum-pudding" from a tin pan, and goes to sleep with the spoon in his mouth. While the Chorus to 3rd verse is sung by the old folks a third boy comes on the stage, takes apple from the dunce's hand and the remainder of plum-pudding from the sleeping boy, and he goes to sleep. Grandpa and grandma, while singing the last verse, nod sleepily, and when they get to the words, "Little Boy Blue come Blow your Horn," they stop singing, go to sleep themselves, while all the boys and girls come upon the stage on tip-toe, with tin horns and baby-rattles in their hands and sing very softly the Chorus. At the close of the Chorus they loudly blow the horns, rattle the rattles, which awakens the old folks, who run off the stage with their fingers in their ears, followed by the shouting boys and girls, while the "Three Sleepers," snooze on and the curtain falls. Time for rendition about fifteen minutes.

Published, with full directions, by the JOHN CHURCH Co., 74 West Fourth Street, Cincinnati, Ohio. Price, 35 cents.

# A CAPITAL SONG:

89

OR,

Geography, as Taught by Singing in the Days of our Forefathers.

By FRANK L. BRISTOW.

This Geography Song is a companion to the "Natural Spell," by the same author, and may be sung as an "Encore" with success after the "Spell" has been rendered. It is very informing as well as humorous, in that it enables the singers to remember the capital of each State and Territory of the United States. It also gives the "*Nicknames*" of the citizens of the several States, as may be seen from the following skeleton of its many Choruses:

"Cin-cin-nati 's *Pork-op-o-lis*.  
*Buckeye*—An O-hi-o-an.  
 New Yorker 's a *Knick-er-bocker*.  
 Kal-amazoo 's in *Mich-i-gan*.  
 Georgian is a *Goober-Grabber*.  
*Bean-Eater*—Bostoni-an.  
*Tar-Heels* hail from North Car'-lina.  
 But KALAMAZOO 's in Michigan."

An Encore to this Song, naming the Presidents and Vice-Presidents of the United States, from Washington to the present day, with appropriate *side remarks*, will soon be issued by the publishers, the JOHN CHURCH CO., 74 West Fourth Street, Cincinnati, Ohio. The price of the Capital Song is 50 cents per copy.

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Yesterday . . . . .	" 50 "
To-Day. . . . .	" 40 "
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Chicky, My Crainy Crow . . .	" 35 "
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All of the above compositions are especially suited for Concert and Exhibition purposes and have been successfully produced before the public by the author during his many years of teaching in schools and colleges in all parts of the United States, and are therefore recommended to Teachers who desire pleasing as well as good teaching pieces for their pupils.

## No. 1. March to "Standing Places."

1 2 1 March *f*

*ff*

Ten.

*Del. Ad libitum.*

*Sva.*

6 3 3 3 3 3 1

FACES FRONT.

7 8 4 9

This musical score is for a march in 4/4 time, key of D major. It consists of six systems of piano accompaniment. The first system includes a tempo and dynamic marking of 'March f' and 'ff'. The second system has a 'Ten.' marking. The third system includes 'Del. Ad libitum.' and 'Sva.' markings. The fourth system features a series of triplet markings (6, 3, 3, 3, 3, 3, 1). The fifth system has a 'FACES FRONT.' instruction. The score is written for piano with treble and bass staves. The key signature has two sharps (F# and C#). The time signature is 4/4. The piece ends with a final chord in the fifth system.



# No. 2. Finger Exercise.

91

**MODERATO. In exact time throughout.**

1 2 3 4 5 6 8 1 2 3 4

**1st Position. Right Hand.** **Left Hand.**

5 6 7 8 1 2 3 4 5 6 7 8

**R. H.** **L. H.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**Both hands.** **2d Position. R.H.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**L. H.** **R. H.** **L. H.**

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

**Both.** **3d Position. R. H.**

## Finger Exercise. Concluded.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

L.H. R.H. L.H.

1 2 3 4 5 6 7 8 TRIO. Song. 1 2 3 4 5 6 7 8

Both. 4th Position. R. H.

Twinkle, twinkle, little star, How I wonder what you are;

1 2 3 4 5 6 7 8

L. H. R. H.

Up a - bove the world so high, Like a dia - mond in the sky.

1 2 3 4 5 6 7 8

R. H. L. H.

When the blaz - ing sun is set, And the grass with dew is wet,

1 2 3 4 5 6 7 8 Cres. 5 6 7 8 ff Fine.

Both.

Then you show your lit - tle light, Twin - kle, twin - kle all the night!



# No. 3. Foot Exercise.

93

**1st Position.**

Right Foot. Left Foot.

**Sva.**

R. F.

**Sva.**

R. F. R. F. L. F.

**Sva.**

**2d Position.**

R. F. L. F.

**Sva.**

L.

## Foot Exercise. Continued.

5 6 7 8 Sva. 1 2 3 4 ^

R.

Sva. 5 6 7 8 1 2 3 4 ^

L. F. R. F. L. F.

3d Position.

Sva. 5 6 7 8 1 2 3 4

R. F. L. F. Loco. R.

5 6 7 8 1 2 3 4

L.

5 6 7 8 Sva. 1 2 3 4

R.

# Foot Exercise. Concluded.

95

Sva.~~~~~

5 6 7 8 1 2 3 4

L. R. F. L. F.

Sva.~~~~~4th Pos.

5 6 7 8 1 2 3 4

R. F. L. F. Loco. R.

5 6 7 8 1 2 3 4

L.

5 6 7 8 1 2 3 4

R.

5 6 7 8 1 2 3 4 5 6 7 8

L. R. F. L. F. R. F. L. F.

## No. 4. March.

1 2 3 4 March.

*ff* *pp* *Poco.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*ff*) dynamic, followed by a piano (*pp*) section, and then a 'Poco.' (poco) section. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

*A poco. Cres.* - - - - - *ff Dim.*

The second system continues the musical piece. It features a 'Cres.' (crescendo) leading to a fortissimo (*ff*) section, which then tapers off with a 'Dim.' (diminuendo). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

*Without rit.* *Sva.*

The third system of musical notation begins with the instruction 'Without rit.' (without ritardando) and 'Sva.' (sustained). The music continues with a steady rhythm, featuring a mix of eighth and sixteenth notes in both the treble and bass staves.

*Sva.*

The fourth system of musical notation continues the piece. It features a 'Sva.' (sustained) section. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The melody in the treble clef is more complex, with many beamed sixteenth notes.

*Sva.*

The fifth and final system of musical notation on the page. It continues the 'Sva.' (sustained) section. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a final chord in the bass clef.



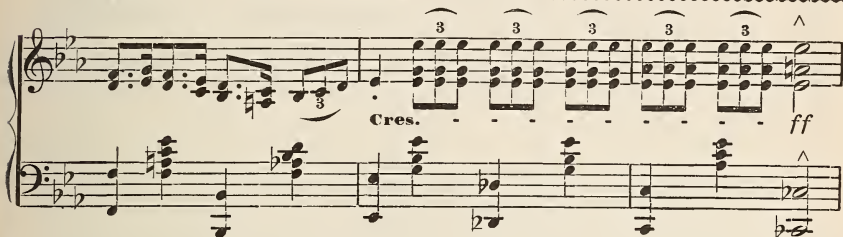
# March. Continued.

97

Sva.

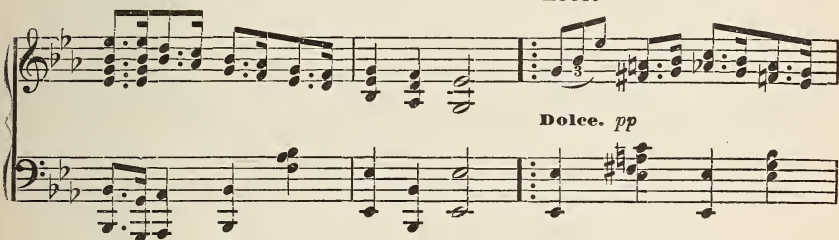


Sva.

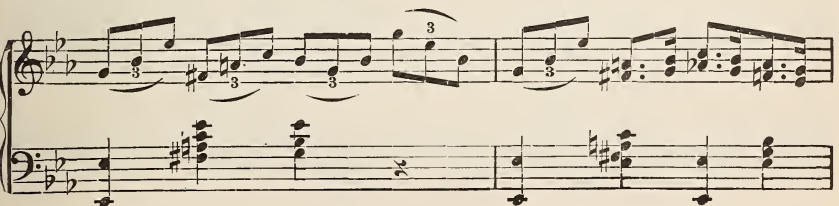


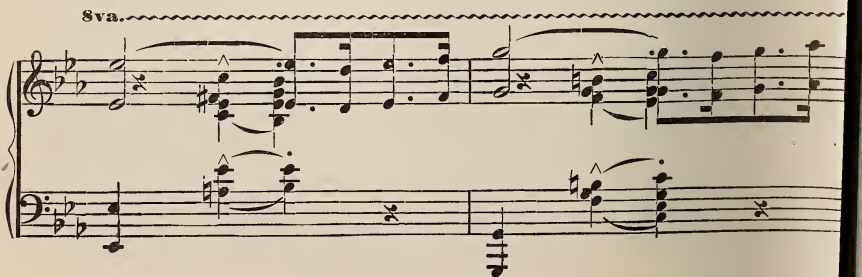
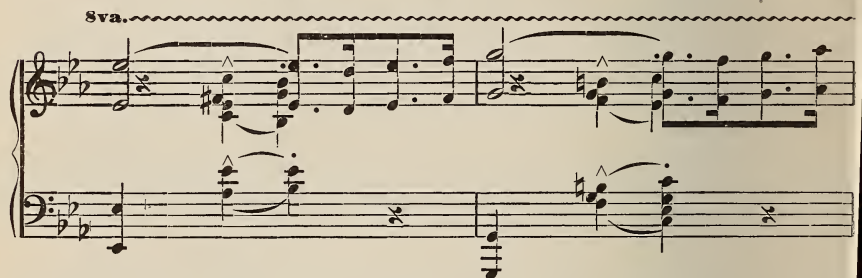
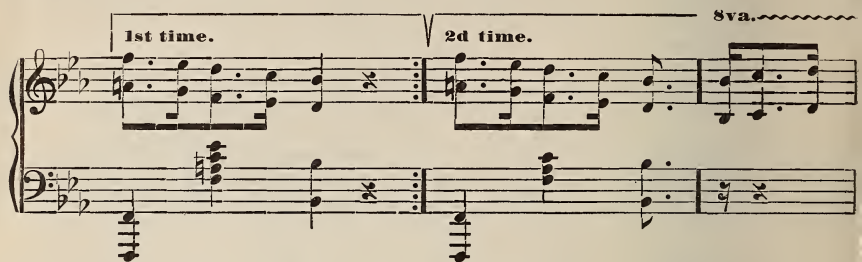
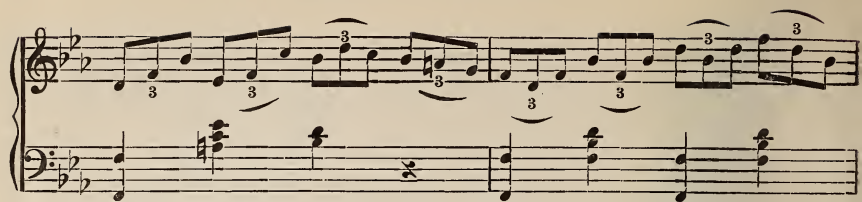
Sva.

Loco.



Dolce. pp







# March. Concluded.

99

Sva.



Sva.



Sva.

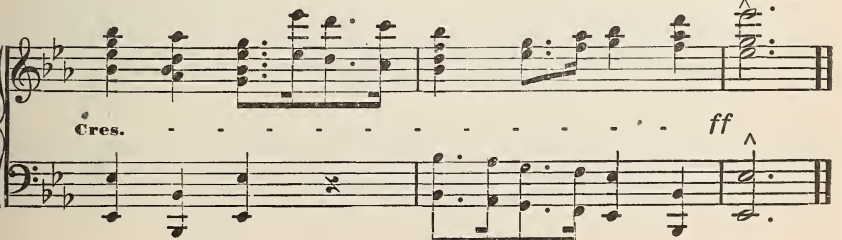


Sva.

Loco.



D. C. ad lib.



## No. 5. Dumb-bell Exercises.

## 1st Position.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Two systems of piano music in 4/4 time, key of B-flat major. The first system contains measures 1-4, and the second system contains measures 5-8. The right hand features a melody with eighth and sixteenth notes, including triplets in measures 3, 7, and 8. The left hand provides harmonic support with chords and moving lines. Fingerings are indicated by numbers 1-5. Dynamic markings include accents (^) and slurs.

## 2d Position.

Two systems of piano music in 4/4 time, key of B-flat major. The first system contains measures 9-12, and the second system contains measures 13-16. The right hand continues the melodic pattern with eighth and sixteenth notes and triplets. The left hand maintains the harmonic accompaniment. Fingerings and dynamic markings are consistent with the first position.

## 3d Position.

Two systems of piano music in 4/4 time, key of B-flat major. The first system contains measures 17-20, and the second system contains measures 21-24. The right hand features a more complex melodic line with many triplets. The left hand continues with the harmonic accompaniment. Fingerings and dynamic markings are consistent with the previous sections.

# Dumb-bell Exercises. Concluded.

101

4th Position.

8va. ~~~~~

## No. 6. Quick March.

Allegro.

1 2 3 4

*ff*

*ff*

Repeat ad lib. D. C. ad lib.



# No. 7. Ring Exercises.

103

## 1st Position.

## 2d Position.

## Ring Exercises. Concluded.

3d Position.

3d Position.

Measures 1-12 of the 3d Position exercise. The score is written for piano in G major (one sharp). The right hand features a continuous eighth-note ring exercise, while the left hand plays a supporting bass line with chords and single notes. Measures 1-4 are marked with a double bar line. Measures 5-8 are marked with a double bar line. Measures 9-12 are marked with a double bar line.

4th Position.

4th Position.

Measures 13-24 of the 4th Position exercise. The score continues the piano exercise in G major. The right hand's ring exercise pattern changes to accommodate the 4th position. The left hand continues with a supporting bass line. Measures 13-16 are marked with a double bar line. Measures 17-20 are marked with a double bar line. Measures 21-24 are marked with a double bar line.



# INDEX.

	PAGE		PAGE
A Capital Song.....	89	Exercises with Words (Fig. 19) .....	57
A Natural Spell .....	86	“ “ “ (Fig. 20) .....	58
Broom Drill.....	76	“ “ “ (Fig. 21) .....	59
Calisthenic Exercises with Rings .....	70	“Faces Front” (Music) .....	11
Chicky, My Crainy Crow.....	88	“Faces Left” (Music).....	10
Combined Dumb-bell Exercises No. 5.		“Faces Right” (Music).....	12
1st Position.....	51	Fan Drill and March.....	79
2nd “ .....	51	Finger Exercise.....	9
3rd “ .....	51	Finger Exercise March .....	12
4th “ .....	52	Foot and Leg Exercise.....	26
March.....	53	Fore-arm Exercise.....	18
Cross (Diagram No. 3).....	14	Fore-arm Exercise March (Diagram)..	19
Double Dumb-bell Exercise No. 1.		Formation of Class (Diagram).....	6
1st Position (Fig. 7).....	40	Foot Exercise.....	27
2nd “ (Fig. 8).....	41	Foot and Leg Exercise March (Dia-	
3rd “ (Fig. 9).....	41	gram).....	30
4th “ (Fig. 10).....	42	Foot Exercises (Music No. 3) .....	93
March (Diagram).....	43	Fourth Series of Movements.....	33
Double Dumb-bell Exercise No. 2.		Full Arm Exercises .....	20
1st Position.....	43	“ “ “ March (Diagram)..	21
2nd “ .....	44	Græco-Roman Positions and Double	
3rd “ .....	44	Bell Exercises Combined.	
4th “ .....	44	1st Position .....	53
March.....	45	1st “ (Fig. 17).....	54
Double Dumb-bell Exercise No. 3.		1st “ (Fig. 18).....	55
1st Position (Fig. 11).....	45	2nd “ .....	55
2nd “ (Fig. 12).....	45	3rd “ .....	56
3rd “ (Fig. 13).....	47	4th “ .....	56
4th “ (Fig. 14).....	47	March.....	57
March .....	48	Hand and Wrist Exercises .....	16
Double Dumb-bell Exercise No. 4.		“ “ “ “ March .....	18
1st Position.....	48	Head and Shoulder Exercise.....	22
2nd “ (Fig. 15).....	49	Heroes.....	88
3rd “ (Fig. 16).....	50	Indian Club Exercises.....	75
4th “ .....	50	Imitation Orchestra.....	81
March.....	50	Leg Exercise.....	28
Dream Not in the Light of Day (Song)	20	March to Standing Places (Diagram)..	7

	PAGE		PAGE
March to Standing Places (Music No. 1)	90	Standing Places (Diagram)	5
“ No. 4	96	Third Series of Movements	33
“ No. 5	100	To-day, or Grandpa's Reverie	84
“ No. 6	102	The Little Waiters	86
“ No. 7	103	The Pleiades (Cantata)	87
Music for Finger Exercise (No. 2)	91	The Rainbow (Cantata)	87
“ 1—2—3 March ” (Music)	11	The Ten Little Sunflowers	85
“ 1—2—3—4 March ” (Music)	11	To-morrow, or the Music of the Future	85
Order of Free Hand Exercises	8	Twenty Froggies (Song)	17
Order of Movements (1st Series)	10	Twinkle, Twinkle (Music)	92
Popular Compositions of the Author	89	Uniform for Boys and Young Men	
Preliminary Exercises	8	(Fig. 2)	32
Pretty Peter Pimpernel (Song)	22	Uniform for Young Ladies (Fig. 1)	31
Quick March	102	Wand Exercise No. 1.	
Rings	70	1st Position (Fig. 22)	60
Ring Exercises No. 1	71	2nd “ (Fig. 23)	61
Ring Exercises No. 2 Combined.		3rd “ (Fig. 24)	61
1st Position (Music)	71	4th “ (Fig. 25)	62
(Fig. 31)	72	March (Diagram)	63
2nd Position	72	Wand Exercise No. 2.	
(Figs. 32 and 33)	73	1st, 2nd and 3rd Position (Fig. 26)	64
3rd Position	73	4th Position (Fig. 27)	65
4th Position (Fig. 34)	74	March	6
Second Series of Movements	32	Wand Exercise No. 3.	
Shoulder Exercises	24	1st Position	66
Shoulder Exercises March (Diagram)	25	(Fig. 28)	67
Single Dumb-bell Exercise.		3d Position (Fig. 29)	68
1st Position (Fig. 3)	34	4th “ (Fig. 30)	69
2nd “ (Fig. 4)	35	March	70
3rd “ (Fig. 5)	36	When Good Humor Flies Away (Song)	26
4th “ (Fig. 6)	37	Yankee Doodle (Music)	83
March (Diagram)	38	Yesterday, or Grandma's Dream	84
Spiral (Diagram No. 6)	15		





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